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MEDALLION, "CORONATION OF THE VIRGIN"

DESIGNED AND MADE BY REYNOLDS, FRANCIS AND ROHNSTOCK

## THREE WORKERS IN STAINED GLASS

BY ANNE WEBB KARNAGHAN

IN THIS age, when handicrafts are no longer pursued from necessity, it is significant that the making of painted windows has not only been revived but has become an important industry in this country. This is due in part to the unprecedented era of church building since 1900, in part to the widespread appreciation of American travelers for the magnificent mediaeval painted windows in the European cathedrals, but primarily to the adaptation of the Gothic style of architecture to collegiate and ecclesiastical building in this country.

After lying dormant for three centuries

the craft of stained glass was revived, with Gothic architecture, in England and on the Continent in the closing years of the last century. The movement rapidly spread to America, and, after little more than a quarter of a century, windows worthy to carry forward the traditions of mediaeval glass are being made in surprising numbers. Last year the Gothic Chapel at Mercersburg Academy, Mercersburg, Pennsylvania, was dedicated, having in its completed series of windows some of the best glass that has yet been made in America; and in May of this year the Princeton Chapel, distinguished alike



AISLE WINDOW, THEME: "LOVE"

CHURCH OF OUR FATHER, HULL'S COVE, MAINE

DESIGNED AND MADE BY REYNOLDS, FRANCIS AND ROHNSTOCK



for its architecture and for its windows, was completed. Cathedrals and churches are under construction in various parts of the country, and in many instances the glass is being made simultaneously that unity between windows and architectural plan may be achieved.

The aim of the modern stained glass worker is to render emotional effects of light transmitted through colored glass. A painted window is made of many small pieces of glass held together in a design by means of leads, and having the details of ornament and the features of figure subjects painted in with a simple dark paint that fuses with the glass when fired. Clarity of design is a fundamental requirement in good windows, but pictorial effects, familiar in the enamelled and opalescent windows of last century, are no longer desirable since they deny the inherent quality of glass—its translucency. The primary function of glass is to transmit light, and, in recognizing anew this limitation, the modern craftsman has rediscovered the astonishing beauty that may be obtained when glass is used in flat design for its legitimate ends.

In Boston, associated under the firm name of Reynolds, Francis & Rohnstock, are three workers, Joseph G. Reynolds, Jr., William M. Francis, and J. Henry Rohnstock, who are contributing largely to the progress of the craft in this country. Mr. Reynolds is a designer, Mr. Francis, a glass painter, and Mr. Rohnstock, a glazier. Each has a knowledge of the three branches of work involved in the production of a window and, while each is a specialist, the three cooperate in making a window from its inception to its completion. The firm, scarcely ten years old, has a youthful enthusiasm for every new problem and the possibilities it holds for design and color discoveries. A clearly defined style has been developed by these associates, unmistakable for straightforward and honest workmanship, for clarity of design, and purity of color. There is a characteristic type of figure drawing, an individual treatment of robes, and draperies, and a manner, easily identified, of weaving the main lines of the design into a rhythmic pattern. Reynolds, Francis & Rohnstock have undoubtedly learned much from early glass, but that knowledge has been assimilated and has brought forth a style that is

mediaeval in source but modern in spirit.

Many distinguished windows are to their credit, among them the Mothers Window in the chancel of the Second Church of Newton in West Newton, Massachusetts; the Crucifixion Window in the First Congregational Church, Winchester, Massachusetts; the Durant Memorial, given by the alumnae in memory of the founders, Wellesley College Chapel, Wellesley, Massachusetts; a series of windows in the chapel of the Theological Seminary of the Reformed Church, Lancaster, Pennsylvania; the windows in the Chapel of the Convent of the Cenacle, Newport, Rhode Island; the great north and south transept windows, Princeton University Chapel, Princeton, New Jersey; and the eight aisle windows in Mercersburg Chapel. At this time windows for the Riverside Church of New York are under construction in their studio.

The great transept windows in the new Princeton Chapel are among the largest yet made by this studio and are, with the chancel window, the largest in the building, measuring approximately 20 feet wide and 40 feet high with sills 30 feet from the floor. The designs of the windows conform to the Gothic spirit of the building, and the glass reflects the collegiate rather than the ecclesiastic feeling in the use of a light rather than a dark color scheme.

While pictorial effects are not legitimate in glass, clear lucid design is a first requirement for the true connoisseur. To enjoy a window only for its beauty of color is to miss the deeper intellectual appeal of the underlying theme of the composition. Fortunately one may easily follow the design of the two great transept windows despite their height from the floor. In the south window "Scholarship" is represented by the figure of Our Lord, "The Way, the Truth, and the Life," and attendant apostles, doctors of the church, reformers, and theologians, who have by their lives and writings contributed to the advancement of knowledge and the freedom of thought. Each personage is represented beneath a small canopy with predella subject below the figure. Among the number is John Witherspoon, Scottish-American divine and educator and a prominent figure in the Presbyterian Church. He was a signer of the Declaration of Independence and an early president of Princeton



University. There is no incongruity in this introduction of a modern educator into the group of saints and mediaeval scholars. The strength of the underlying idea brings all the elements of the design into a fine unity which is maintained even to the smallest symbolic details in the tracery openings above the lancets.

Facing the south transept window is the north window, similar in size and arrangement, built around the theme "Triumph over Suffering." The figure of Christ is represented with saints and martyrs, among whom are Jeanne D'Arc, Thomas à Becket, Chevalier Bayard, and Cardinal Mercier, the latter bringing the subject down to recent times. Incidents from the lives of the martyrs are found in the predellae beneath the figures, and various symbols contribute to the literary completeness of the theme—the cup of suffering, the lion of courage, the peacock, emblem of immortality, and the phoenix rising from her ashes, symbolizing the Resurrection. In such windows the history of occidental religious experience is preserved and the nobler qualities of human life are invoked through the poetry of symbolism.

The great north window may not be passed without some reference to the rare quality of its color and to the extraordinary skill displayed in the perfect control of halation, the spreading power of light, which always constitutes a major problem for any glass maker. Mediaeval windows are noted for their simplicity and clarity of effect, a result that is partly due to the tempering influence of years. The modern craftsman must achieve this control of light by a wise choice of glass in combination and by the use of a matt paint fired into the glass to reduce the brilliancy of tones which would otherwise disturb the balance of the color composition. Too often this is done at the expense of clear design. Despite the distance of the great north transept window from the floor, all the subjects are distinctly legible from the opposite transept. A warm ruby and a cool blue are combined in about equal proportions, and gold, green, and white are used in amounts necessary to maintain the separation of the two principal colors. The result is a red and blue window of remarkable richness and purity of tone.

The center window of the Durant Memo-

rial, herein reproduced in color, has an arrangement of figures and predellae similar to that noted in the Princeton windows. On either side of this center window is a smaller one of two lancets in which figure subjects are enclosed in medallions or geometric shapes. The medallion design was extensively used by mediaeval craftsmen for windows which were to be viewed at close range and today the type lends itself well to smaller churches and chapels. The theme of the Durant windows is "Love and Service." In the center group, Christ is shown with St. John the Evangelist on his left and St. Paul on his right. In the predellae below are related scenes, the Nativity, Jesus on the Cross commending Mary to the care of John, and St. Paul writing in prison while a Roman soldier stands guard. "The Call to Service" and "The Life of Service" are illustrated by medallion subjects in the flanking windows.

The earliest glass known, that of the twelfth century, was designed primarily to set forth certain doctrinal ideas of the Church; in the thirteenth century, painted windows were the story books of the people in which were set forth various legends of the saints and stories from the Bible; fifteenth century glass, more secular in feeling, was concerned primarily with portraiture, the donors often being prominently represented. In one sense the modern window approaches more closely in purpose and conception to that of the twelfth century, for the underlying theme is often an ethical or moral idea.

Thus the eight beautiful medallion windows in the Mercersburg Chapel nave aisles, designed and made by Reynolds, Francis & Rohnstock, interpret the abstract virtues of Friendship, Vision, Kindness, Courage, and similar themes. Four subjects are represented in each window, and the series of thirty-two are drawn from many sources and periods in history. Among the martyrs are Savonarola, Father Jogue (Isaac Jogue 1607-1646), a French missionary to North America, Father Damien, 1840-1889, famed for his work with the leper colony in the island of Molokai; and the Reverend William Reimert, father of two Mercersburg boys, who was killed in China. Sir Philip Sidney is shown in the Kindness window, and Little Arthur of Rugby in the Courage window, together with Columbus and other pioneers.





## MOTHER'S WINDOW

SECOND CHURCH OF NEWTON, WEST NEWTON, MASS.

DESIGNED AND MADE BY REYNOLDS, FRANCIS AND ROHNSTOCK





AISLE WINDOW, THEME: "PROPHECY"  
 CHAPEL, MERCERSBURG ACADEMY, MERCERSBURG, PA.

DESIGNED AND MADE BY REYNOLDS, FRANCIS AND ROHNSTOCK





GREAT NORTH TRANSEPT WINDOW (THE GARRETT  
MEMORIAL), THEME: "TRIUMPH OVER SUFFERING"

PRINCETON UNIVERSITY CHAPEL, PRINCETON, N. J.

DESIGNED AND MADE BY REYNOLDS, FRANCIS AND ROHNSTOCK



The skilful presentation of such themes in glass places these windows among the fine contributions to the artistic and cultural life of this country.

An equally universal theme, Motherhood, is presented in the chancel window of the Second Church of Newton. The Madonna occupies the center lancet, and around her in medallions are scenes relating to mothers, taken from the Bible. The window is deep in tone with a jewel-like quality that makes it responsive to the everchanging light of day.

A similar type of design and treatment has been used in the Crucifixion window in the First Congregational Church, Winchester, Massachusetts. While this window shows the inspiration of the great east window at Poitiers, it is thoroughly true to the present time in feeling. Unusual skill is revealed in the adaptation of the subject to the irregular window spaces of the Winchester chancel. The prevailing color is azure blue, and against this background are simple medallion subjects done in jewelled glass. The window is exceptionally well placed in a recessed chancel that is lighted only by this window and small clerestory windows of patterned blue glass that harmonize with the large window. The glare of uncongenial surroundings which detracts from the beauty

of many windows has been avoided, although the glass was installed many years after the church was built.

Other important achievements are promised by Reynolds, Francis & Rohnstock within the near future, for under construction in their studio are ten aisle windows for the Riverside Church in New York. This church is now being erected on Riverside Drive and will be presided over by the Reverend Harry Emerson Fosdick. The windows under construction in this studio are designed in the spirit of the medallion windows of the Cathedral of Chartres, though again the subject matter is brought down to the present and includes among the themes, "Material Creation," "Music," "Children's Window," "State and Government" in which the Mayflower Compact, the Declaration of Independence, and the Emancipation Proclamation are illustrated.

Such windows as we have reviewed herein have enduring qualities. In their making, honesty of purpose and skilful craftsmanship are happily combined with the artists' pure joy in color composition. But chief among the virtues of these windows is the thoroughly American quality of feeling that is reflected in the enthusiastic and straightforward simplicity of their design and color.

## MUSEUMS AND THE PEOPLE<sup>1</sup>

BY ANDREY AVINOFF

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THE EARLIEST known art galleries combining the museum of natural history, and presumably dedicated to the adults' education of that time, were the paleolithic caves of Altamira and Dordogne. They are approximately thirty thousand years old and show the extinct animals of that remote period drawn with a skill and verisimilitude which should do credit to a modern painter. They mark the first effort of primitive man to mirror nature and to express artistic aspirations. This venerable tradition of thirty millenniums is happily upheld in our own Carnegie Institute where

the Department of Fine Arts is housed under one roof with the Museum of Natural History to the distinct advantage of the juvenile and the adult visitor. The cause of adult education in matters of natural history is better served through the proper blending of scientific research and artistic interpretation in a museum. In the past the naturalist was frequently a skillful artist and often was responsible for the execution of exquisite plates adorning the early illuminated volumes on animals and plants. The two clans of artists and scientists, however, sometimes drifted apart.

<sup>1</sup>An address delivered before the joint meeting of The American Federation of Arts and The American Association of Museums at the session devoted to Adult Education on May 17, 1928.



A somewhat suspicious attitude of the scientist toward the artist is partly prompted by the fact that the artist attains his conceptions in a spontaneous way, whereas the scholar has to take a lengthy course of gradual steps; intuition is not directly favored by a method of a laborious chain of evidences and records. On his part, the artist thinks of the scientists as being altogether too dry and unimaginative. The conventional conception of a man of science, unfortunately corroborated once in a while by dreary exemplars, ascribes to him a prosaic personality devoid of dangerous flights of imagination. The study of assured facts requires presumably a matter-of-fact makeup of the mind. The scientist suspected of an imaginative proclivity might be outclassed, disqualified, as a thoroughbred professional scholar. He might be distrusted, as leaning toward the contemptibly amateurish. Popularly understood scholastic dignity should not excuse such foibles as admiration for the marvels of nature, rapturous enthusiasm, wild dreams of the unattainable. Such moods are not supposed, at least, to be revealed in public for the sake of preserving a good standing. They should be kept subdued and concealed in the inner chambers of the soul. It is only the artist who is permitted to monopolize all the outbursts of a bubbling-over effervescence of imaginative emotions. This standpoint in mutual valuation of the scientist and the artist is substantially erroneous. The artistic intuition is a cumulative expression of many observations, experiences of reason, heart, and senses, and a true scientist cannot escape being guided by the illuminating images which emanate from his mind as flashes of spontaneously realized generalization. The creative vision is part and parcel of the realm of science. The fantasy is a powerful stimulus in scientific cogitation. Art and science are entitled to be on terms of mutual understanding, and it is most gratifying to witness this joint meeting testifying to this effect. There is no conflict between the two, as there is none between correctly understood religion and science. The good, the true, and the beautiful are but the three corners of one great triangle, formed by the very fact that the three points do not coincide, but supplement each other. They co-exist, not in the sense of mutual opposition and

exclusion, but of direction and determination, denoting the greater living reality.

Besides, art and science are closely interwoven in a museum of natural history, for the simple reason that such a museum is in fact a function of art of a certain order where the scientific facts play the rôle of polychrome stones of the mosaic, forming a picture of nature. The main purpose is to bring these elements into accord with that inscrutable personality, the average adult visitor, this composite figure, elusive and supremely real, for the sake of which the museum is called into being as a civic institution. The main question is, how to build up this picture to fulfill its destination. It is not so much the question of what present museums are actually doing for the adult visitor through lectures, docents, and the rest of our paraphernalia, which concern us throughout our daily duties, as what we should do in order to accomplish our far-reaching and manifold task with the best efficiency and success. Though the question of research and scientific laboratories lies outside of our present consideration, I wish to touch upon this phase of our functions only in order to emphasize the adventurous side and the inspirational element of scientific investigations. The problems of nature might seem abstruse to the layman, but they are the source of a vivid joy for the scientist, and there exist means to communicate this spark of interest to the outsider. Learning should be imaginative. The promotion and cultivation of a sound imagination is one of the major problems of higher education and of the university. By means of contagious power it can be communicated to the students only if it is alive in the faculty. Erudition without imagination is sterile. Endless strings of facts can be dispensed by the yard without lighting the sacred fire which passes as a burning torch from hand to hand. This is also true of a museum as a factor in adult education in helping to unite experience and imagination.

It would be a repetition of a self-evident truth to say that the standards and aims of the public galleries of a museum of natural history are radically distinct from the study collections, and still one frequently observes evidences to the opposite effect. The public galleries are a psychological proposition. The way of displaying, the number of



exhibits, the sequence and character of cases, are adjusted in order to impress the observer in a certain way. There is no "psychology" of this order in arranging a study collection. The more material one adds of varying specimens from new localities, the more the scientific collection improves. Whereas an addition of further examples to the public exhibits above the limits of a reasonable saturation might be ruinous to the educational value of the whole series. The museum has certain properties of a polyphonic nature where individual instruments, when trying to play their loudest, might mar the whole recital. It is not unlike an organ of many voices attuned to render a complex and inwardly unified harmony.

The aim of the exhibits in the public halls is to popularize knowledge in a dignified way and to impart education to the adult in a recreational spirit. Not all specialists are interested in this latter phase. There is a tinge of high priesthood in pure science. Scholarship sprang forth from the seclusion of monasticism, and the academic robe still bears the stamp of the original monkish garb. Certain types of scholars do not care to condescend to the level of the unprepared layman. Such a trend of mind is occasionally responsible for an attitude of aloofness which percolates into a public exhibit and which is, by the way, intuitively sensed by this leisurely strolling, drifting layman, to whom we are catering. The visitor has not pledged himself to be attentive in a museum; he behaves as it pleases him, and he will grow immediately aware of the fact of being treated with professional haughtiness. It is preeminently in the labels that the inconsiderate scholar can display his overpowering superiority. He can dominate and bewilder with a heavy artillery of obscure terms, can erect a formidable pyramid of Latin names, way above the binominal designation, for subgenera, classes, suborders and orders, entirely superfluous for his colleagues, and utterly incomprehensible to the untrained onlooker. But what is the use of retiring in an ivory tower of a nomenclatorial abracadabara and of casting a smokescreen of ponderous erudition on statements which could be otherwise made in simple, direct, understandable language? I often think that a label bristling with technical expressions and shrouded in an impenetrable veil

of scientific jargon is a survival of a scholastic cast system and of a past academic exclusiveness; whereas, the ends of adult education can be achieved only through a straightforward, unassuming, human approach. Another important point in the labels is the art of selecting with a felicitous tact the kind of information they should contain as mute teachers of the adult visitors. Compressed monographs in a tabloid form are often mentally indigestible. The text of the labels must strike a happy medium between being too lengthy and too short, must say the right thing, and do it in a lucid and sympathetic vein, avoiding a didactic stiffness.

Furthermore, what is the proper choice of exhibitions which would facilitate the task of adult education? This is a vast problem, and one might suggest, in general, that it should interpret the essential unity of nature amidst the multiplicity of phenomena. Figuratively speaking, a museum should be akin to a crystal globe reflecting the manifold world of surrounding nature in the continuity of a spherical perspective, and at the same time it should possess the properties of an artistic panorama clarified, simplified, and alive, as a microcosm holding the vibrant image of the macrocosm. This principle implies the arrangement of a museum of natural history with the sense of equilibrium of each part. The great book of the living should be conceived as a sequence of unfolding chapters, each containing a visual preamble preceding the following exposition. The details of the arrangements are endless, and I do not make even a faint attempt to analyze any of them, especially as your greater experience would make it entirely unnecessary. I would only like to outline here—what is this evasive type of our adult visitor, this living statistical abstraction? Since it is not an individual entity, but a kind of a collective type, a multiple personality, I take the liberty of splitting this post-juvenile patron of ours with viviseptive placidity into two components—the college student and the more mature visitor.

For the benefit of the university student, the galleries should contain certain exhibitions reflecting the results of modern research accomplished along definite lines, provided they fit into the general picture. In the



courses of study, the scientist has all the right, and even the duty, to exercise every doubt. He has a full allowance of hesitation in formulating his conclusions, but the ultimate expression of these results, as shown in the halls, should possess definite outlines and should avoid all haziness and contradictions. The advantage which the students may derive from the exhibits lies in the broadening of the general cultural background. It should carry with it a humanizing influence, growing especially important in connection with the present stage of our civilization.

The modern city is developing an increasing acceleration, a prevalent tendency in every avenue of urban life which is threatening to deprive society and the individual of the vital opportunities for quiet concentration and for a thoughtful way of approaching the major problems of life. Amidst the whirlwind of many agencies engaged in the building of our modern cities, the proper coordination of the services of a university and a museum of natural history acquires a special significance. The cause of education, aiming at a cultivation of intellectual and spiritual refinement, calls imperatively for such an alignment in order to clarify in the mind of the student the relationship of mankind to nature, and the interconnection of different realms of the living world. The joint mission of a university and a museum will be better fulfilled if they will contribute to the establishment of correct perspectives in life.

The undergraduate can use the material displayed in a museum to a better advantage than our usual visitor. He will study it from the point of view of obtaining supplementary information to his university courses, amplified in a visual way. Access to the laboratories of a museum, where he is always welcome, will not fail to be of incalculable assistance to the student.

Now let us take the other kind of visitor of a more mature age. We hear of an increasing number of definitions of what is an adult. It seems that modern psychologists find it difficult to designate a perfect adult in every sense. Intellectual maturity is not all. Latent juvenile underdevelopment is often successfully hiding under the aspect of exterior maturity. A sufficient stretch of years is not the only equipment of an adult. Some writers are inclined even to

doubt that there ever existed any perfect adults besides Socrates and Spinoza, at least among the philosophers. Others might add to this exclusive company the group of "The Ancients of Days" of Bernard Shaw's "Back to Methuselah," contemplating the would-be mature of our brief life cycles. Perhaps Kipling's poem "If" describing one who may be rightfully called a man is nothing but another definition of the adult. We did not often hear the term Adult Education used before the twentieth century, but when Huxley spoke in the seventies to the workmen on education, he was in reality addressing the "adult" in our sense. "Men and women" of yesterday, in the parlance of today's psychologists, sociologists, and educators, are called, in a more impersonal and generalized way, adults. Maybe this terminology reflects an extension of a coeducational idea outside of the immediate sphere of the school. As Dr. Keppel very aptly mentioned, an adult is one who does not look upon education as something which, like the measles, happens once early in life and makes one immune from a similar, later recurrence. An adult has learned to accumulate integrated experience, to meet fearlessly any problem in life. Maturity is not a simple awareness of a creative impulse, but knowledge, what one wants to create with all the resources of personality. Most likely an adult is the one who is not so much the grownup as the one who grows on.

Let us see now in what way a museum of natural history can serve an average adult with the best success.

One who is not especially trained should be assisted by the museum in forming a general picture of natural phenomena and laws. For a person of a sufficient general education there is an inspiring field open for becoming acquainted with recent developments of science. Indeed, the knowledge of nature is broadened prodigiously, involving new teachings on the constitution of matter, the study of fundamental biological processes connected with heredity, cellular structure, ecology, etc. The scale of duration of geological periods, for instance, has been totally revised; new vistas have been discovered in the stellar universe. But these novel doctrines, showing the bewildering rapidity of pace in science during recent



years, complicate increasingly the difficult task of a museum in keeping abreast of the modern march of learning. Are the museums, as treasuries of things and thoughts, prepared to manifest the necessary versatility and flexibility to adjust themselves to the trend of contemporary doctrines? I am afraid, in reality, museums stay, in many cases, rather far behind the times. Not many of our modern museums show signs that anything of importance has happened in the new conceptions of the universe. Practically every museum is being built up gradually, and contains many successive layers of improvements above the original mahogany age, which corresponds in museum chronology to the Bronze Age of humanity. It is not an easy thing to lift up the face of an older museum so that it may look smilingly young and cheerful. It is an expensive matter, besides, to sprinkle a museum incessantly with an elixir of eternal youth, but may we not entertain an ideal vision and strive for a fulfillment of a dream? We must realize that a museum is never finished, never completely assembled, and never to be preserved intact for perpetuity. As Goode once said, "A finished museum is a dead museum." With all the present shortcomings, we have all the encouragement of a greater aspiration.

There is at least a way to approach our dream in full accord with our main purpose of adult education. Keep up the standard of beauty. Unconditionally accept that an aesthetic problem is not less a duty of a museum of natural history than of a museum of art. Perhaps, in a sense, it is even more. Art supplies all the beauty it can in the objects themselves, and the museum of natural history must be particularly concerned with bringing about pleasing natural adjustments of the great diversity of its material.

Essential benefits derived from a museum of natural history, and connected with an aesthetic response, are, one might say, three-fold. In the first place the careful treatment and mounting of an individual specimen, revealing the lifelike traits of the original, cannot fail to be an object of beauty and to attract attention, conveying a message of truth.

Further, the life groups supply realistic glimpses of nature, showing animals and

plants in actual surroundings. The building of habitat groups has been lately patronized to a growing extent. Undoubtedly a judicious use of such installations provides expressive means for supplying the onlooker simultaneously with a wealth of biological information and conveys a decided artistic appeal. The dramatic element of action in the group is in itself a most desirable departure from the usual mounting of the specimens in collections. It is a convincing answer that the emotional appeal in an educational museum is entirely legitimate if it helps to portray life in a more vivid manner. A special opportunity is open through the habitat group, sometimes on a miniature scale, in reviving pictures of bygone geological periods. A single reconstruction of this order can brighten up, for the layman, a whole cemetery of bones of extinct monsters.

Each natural, systematic group of living beings comprises a cycle of fluctuations of kindred forms and can be more readily understood as a sequence of variation of the original theme, not unlike a *leitmotiv* in music. The families of pheasants, of parrot fish, of dahlias, can be interpreted synoptically in a manner which conveys primarily the idea of differentiating the essential from the variable. The eye, sensitive to the plasticity of forms and colors, will conceive the general idea, skipping over the minutiae, important only for a specialist; and this newly gained insight into nature will be accompanied by a novel, fresh appreciation and valuation of beauty. The student of ornament will find an unrivalled source for inspiration and invention when studying the individual specimens and the laws of variation prevailing among related forms. New conceptions of patterns, shapes, combinations of colors and curves should be of incalculable advantage for observers with artistic inclinations. It is through the enjoyable expressed in a visual, dynamic form that the ends of education are best fulfilled. The museum should furnish the subjects and material for such an angle in appreciating the phenomena of life. The aesthetic awareness is not the equivalent of rational understanding, still the system of nature in all its universal continuity, arising in its orderly majesty to the sublime heights of mathematics, cannot be treated differently if it is to preserve the mark of life and spirit



of completeness. Early Greek philosophy, in all the insufficiency of ascertained facts at its command, was supremely conscious of this eternal principle. Aristotle is credited with the saying "of what is beautiful, the most important species are order and symmetry, as those manifested by mathematics." Pure mathematics has indeed arisen, in the eyes of the best masters of this most representative exact science, to the level of a great art. One of the greatest American mathematicians, Sylvester, says that "mathematics and art are marked by contemplation of divine beauty and order in the infinite hierarchy and absolute evidence of the truth." Indeed, the aim of art, as the one of science, is to discover the cosmic in the chaotic, the unity in the multiplicity, and to reveal it in what would otherwise remain, as James once said, "a big, booming, buzzing confusion."

To sum up the aims of a museum of natural history as an agency for adult education: It should not be a "dead zoo," a "stuffed circus." It should avoid becoming a collection of bric-a-brac. It is not an assemblage of accidental curios, of the exceptional and unusual, a gathering of preserved

freaks. Such a conception is a painful reminiscence of a museum of days bygone when it was either imbued by the sacerdotal solemnity of scholasticism or was engaged in startling, puzzling, and even frightening the visitor instead of enlightening him. But chiefly the museum should not be dreary and dull, reminiscent of mausoleums.

A prohibitive decalogue could be extended to far greater lengths. Positive suggestions, though far from propounding the ultimate beatitudes of fulfillment might include the following maxims:

Aim at a synoptic interpretation of the philosophy of nature.

Be entertainingly informative.

Be restful.

Be cheerful.

Be humanizing and alive.

Be flexible in order to reflect modern achievements.

Have proper consideration for the local without obscuring the universal.

Be concise and lucid.

Above all, not less than for truth, strive for beauty, and you will attract, instruct, inspire, and delight those who seek to fill their leisure with constructive recreation.



SUNSET ON THE STOUR. A PAINTING BY J. M. W. TURNER  
THE HENRY E. HUNTINGTON LIBRARY AND ART GALLERY, SAN MARINO, CALIFORNIA





THREE FISHES; Cream stoneware, cracked. Designed and executed by  
*Manufacture Nationale de Sèvres, France*

## THE INTERNATIONAL EXHIBITION OF CERAMIC ART

BY ELLA S. SIPLE

Curator of Decorative Arts, Worcester Art Museum

THE International Exhibition of Ceramic Art opened at the Metropolitan Museum in October. It is now at the Pennsylvania Museum in Philadelphia and will be shown later at the Minneapolis Institute of Arts, the Cleveland Museum, the Baltimore Museum, the Detroit Institute of Arts, the Newark Museum, and the Carnegie Institute, Pittsburgh. Its subsequent route, if it travels further, has not yet been decided. The exhibition is the first of a series, each dealing with one type of material, and has been made possible by a generous grant to the American Federation of Arts from the General Education Board. Prof. Charles R. Richards, Director of the Division of Industrial Art of the Board, has written an introduction to the catalogue and is deeply interested in the undertaking. Miss Helen Plumb and Mr. Richard Bach, both Associates in Industrial Arts, and the officers of the Federation have spared no efforts to make it a success. The exhibition has been

assembled by Miss Plumb, who has been assisted in the selection of the Danish, Dutch, and German material by Dr. Ove Meyer, formerly Director of the Bing and Gröndahl Manufactory in Copenhagen.

This collection of ceramics is distinctly educational in character. It has been brought together for the purpose of showing the American public, the manufacturer, and the designer what is being done in the medium of baked clay in various European countries and in America. If we approach it with this in mind we shall not be disturbed by the apparent monotony of many small objects—some five hundred in all. Closer inspection will reveal much variety—figurines, plates, bowls, vases of different shapes, some of them made of translucent porcelain, some of heavy stoneware in coarse material through which no light can penetrate. The glazes, which provide beautiful texture and color and moisture-resisting properties to the porous body underneath, are found to be of



## FRUIT

DECORATED PORCELAIN DESIGNED BY

GUSTAV OPPEL

EXECUTED BY AELTESTE VOLKSTEDTER PORZELANFABRIK, GERMANY





JUG; POTTERY, PAINTED DECORATIONS IN GREEN, BROWN AND YELLOW. DESIGNED BY TRUDA ADAMS; EXECUTED BY CARTER, STABLER AND ADAMS, LTD., POOLE, DORSET, ENGLAND

great interest. Some are transparent and colorless, revealing an under-glaze painted design. In other cases the color is in the glaze, glowing like liquid sapphire or ruby or emerald, with the light reflected from the white surface on which it is spread. Occasionally the somewhat dubious technique of over-glaze painting in enamel is seen, but the practice is now somewhat in disfavor. Besides the glazed pieces there are those with opaque tin-enamel surface and others of unglazed terra cotta.

Elaborate porcelains appear to have given way to simple, sturdy pottery forms. The eighteenth century china baskets with flowers in high relief have passed and the nineteenth century jars with large round beetles crawling over them are seen no more. The classical forms of a hundred years ago, vases with slender bases and handles to be broken off, are now known to be better suited to metal than to clay. They, too, have passed. We see instead forms which are essentially those of pottery—jugs on firm wide bases, simple handles made to be used. The decoration, often very vivacious, is sufficiently stylized to be decoration and seldom calls undue attention to itself. The ceramic sculpture—and there is much of it in the exhibition—remembers that it is sculpture and admits no color that will

destroy the sense of form, remembers that it is ceramic and retains, as do the best bowls and vases, the specific character of moulded clay.

Such is the general trend of the exhibition—the trend of ceramics today. As in every exhibition and in every art, the individual pieces are not all equally successful. Many of them are distinguished, however, and their effect on the art of ceramics in America is bound to be helpful. Not that we sin so grievously in matters of design. One has only to look at Edwin Atlee Barber's "Porcelain and Pottery of the United States," published in 1893, to see that the atrocities of fifty years ago are not being committed today. Taste has advanced, but a glance at the china department of the average shop will reveal the fact that mass-production ceramics in America is sterile. Like the manufacturers of furniture, our great china factories are turning out endless wearying period styles. Their designers are men of research, devoid of all inventiveness, all sensitiveness to the spirit of the time.

Exhibitions have a way of helping new movements in art to take form. Through them we gain a broad view and find a com-



VASE; GRAY STONEWARE WITH BLACK RIM. DESIGNED AND EXECUTED BY EMILE DECOEUR, PARIS. EXHIBITED BY ROUARD, PARIS, FRANCE



VASE; MOTTLED GRAY STONEWARE WITH WHITE DECORATION. DESIGNED AND EXECUTED BY GEORGES SERRE. EXHIBITED BY ROUARD, PARIS, FRANCE

mon denominator. A tendency which, seen in one or two artists, would arouse our interest, seen in a hundred wins our respect. Timid designers are carried along by the tide and venturesome ones, realizing that there is a tide, push on with greater conviction. Such has been the result of one world's fair after another, and now we are beginning to see that the *Exposition des Arts Décoratifs* in Paris in 1925 was a determining factor in the modern movement. The French, always innovators, have long realized the value of such exhibitions. In fact, one museum in Paris, the Galliera, is maintained for the purpose of exhibiting just such groups of contemporary art as are now being sponsored by the American Federation of Arts. Porcelain was exhibited there in 1907 and pottery in 1909 and again in 1911. The *Musée des Arts Décoratifs* in Paris and the Victoria and Albert Museum in London pursue a similar policy with regard to contemporary art. The new venture of the Federation is not, therefore, without precedent. There is every reason to believe that it will be as successful as similar ventures abroad.

And now a word with regard to the content of the exhibition. As one approached it through the corridors of the Metropolitan

Museum, corridors lined with Japanese and Chinese ceramics, one was conscious of no abrupt transition in coming upon the modern work. Yet, looking beyond into the gallery of contemporary arts, one could see among the museum acquisitions pottery by Decoeur, Mayodon, and Varnum Poor—all men represented in the Federation exhibition, and one found their work to be entirely in keeping with the spirit of the surrounding ironwork, glass, and furniture of today. Between these galleries, one representing the past, the other the present, was the International Exhibition.

The conservative work of some of the English and Danish potters links it definitely, perhaps too definitely, with the Orient. They seem weighed down by a great tradition, but from a technical point of view their work is of the best. One wonders if potters, like painters, sometimes become so absorbed in technique that they forget it is a means to an end, not an end in itself. They go on and on perfecting their language till at length they have nothing to say. But even in this faultless, conservative work in the exhibition it is encouraging to see that contemporary potters have gone back to the greatest periods



VASE; BROWN STONEWARE WITH CONTRASTING RELIEF DECORATION. DESIGNED AND EXECUTED BY EMILE LENOBLE. EXHIBITED BY ROUARD, PARIS, FRANCE





BOWL; WHITE STONEWARE, INCISED DECORATION  
DESIGNED AND EXECUTED BY W. STAITE MURRAY, LONDON, ENGLAND



BOWL; EARTHENWARE, WHITE TIN GLAZE, CARVED DECORATION  
DESIGNED AND EXECUTED BY DOROTHEA WARREN O'HARA, DARIEN, CONNECTICUT, U.S.A.



BOTTLE; PORCELAIN, DECORATION IN LOW RELIEF. DESIGNED BY E. SADOLIN; EXECUTED BY BING AND GRÖNDAHL MANUFACTORY, COPENHAGEN, DENMARK

of Chinese art for their models—to the Sung and T'ang and even to the Han dynasties. It was the Ming and later periods which exerted so great an influence over Europe in the eighteenth century. The potters who have followed the traditions of the Near East have done so in a less slavish manner. Many evidences of Persian influence are found in tile patterns, in turquoise blue glazes with black under-painting, and in such sprightly, fluid designs as those of Henry Varnum Poor. Mr. Poor builds on tradition but is not conquered by it.

It has been the intention of those who assembled the exhibition to include only pieces in the modern spirit. The countries exhibiting are Germany, Denmark, England, France, the United States, Austria, Czechoslovakia, Holland, and Sweden. Of these the first five are most fully represented. Austria makes up in quality what it lacks in quantity, and Czechoslovakia, Sweden, and Holland make a comparatively poor showing. Other countries have been excluded on the ground that they were producing nothing new. One cannot claim

for Italy and Spain a place in the sun because of their ceramic history, but one is inclined to ask if contemporary Spanish lusters and architectural tiles, such work as that of Gonzales, is not significant. One is surprised at the exclusion of the work of the Richard-Ginori factory in Milan. Some of the porcelains produced by them are as fine in quality, simple in line, and spirited in design and color as anything being done today.

Though art does not have the strongly defined national character which it once had, it may be of interest to point out certain tendencies in the countries represented. Germany is producing excellent wares at small cost—objects of beauty and utility within the reach of everyone. This condition



VASE; PORCELAIN WITH CRACKLED UNDERGLAZE DECORATION, FISH DESIGN IN BROWN. DESIGNED BY OVE LARSEN; EXECUTED BY BING AND GRÖNDAHL MANUFACTORY, COPENHAGEN, DENMARK





DIANA WITH STAG—Cream Porcelain

DESIGNED BY

DAVID EVANS, A.R.C.A.

EXECUTED BY DOULTON, BURSLEM, ENGLAND



JUDITH—Terracotta

DESIGNED AND EXECUTED BY JAROSLAV HOREJC,  
PRAGUE, CZECHOSLOVAKIA





"AUTUMN," STONEWARE, LIGHT BUFF. DESIGNED BY PHOEBE STABLER; EXECUTED BY PHOEBE STABLER AND THE LEEDS FIRE-CLAY COMPANY, ENGLAND

is an enviable one. Her products range from simple peasant forms such as those made by Fraulein Marguerite Friedländer at the Halle School, to delicate porcelains with a somewhat decadent charm such as the statuette *Fruit* by Gustav Oppel. The most interesting work is being done in such places as Nymphenburg, Karlsruhe, and Stettin, not in the large centers of the industry.

In Denmark the same is true. The bulk of the output of the Royal Copenhagen factory is uninteresting from the point of view of design. It is porcelain of the type made famous many years ago. Certain men, such as Jais Nielsen, however, are doing excellent designs for this factory. Jean Gauguin, who contributes a spirited fish and dog to the exhibition, is a sculptor of power. He is

connected with the Bing and Gröndahl Manufactory. George Thylstrup has designed and executed for P. Ipsens Enke a fine *Mermaid* fountain which is included in the exhibition. The black figure and glistening green hair are the very essence of watery depths. So vigorous is the figure that one expects water to burst forth from the mouth at any moment.

In comparison with this *Mermaid*, English pottery is most correct and well-behaved. Bernard Leach, W. H. Taylor, W. B. Dalton, W. Staite Murray and others are earnestly striving to revive the art of the Sung dynasty. They have come very near to doing it, and one wishes they would now take a forward step alone. The Ashted Potteries, established by Sir Lawrence and Lady Weaver



MERMAID; GLAZED TERRACOTTA, BLACK, YELLOW AND GREEN. DESIGNED AND EXECUTED BY GEORG THYLSTRUP, COPENHAGEN, DENMARK

for the employment of disabled ex-service men, produces inexpensive wares which are in excellent taste. Wedgwood forsakes classicism and produces some interesting animal groups by Jean Skeaping. David Evans has some good pieces, but his "Madonna and Child" comes near to reaching the low-water-mark of the exhibition. He is a Prix de Rome scholar and has exhibited in the Royal Academy. He and Duncan Grant have only recently entered the field of ceramic art. John Adams of the firm of Carter, Stabler and Adams believes that England is doing too much imitating of the Chinese, and we heartily agree with him. His comment is a healthy sign as is also the frankly commercial attitude of Pilkington's Tile and Pottery Company. They have

produced glazes by means of modern chemistry which were unknown to the Orient.

In the French section the fine pottery shapes and earth-colors of Emile Decoeur win our admiration. Serré, Lenoble, Delaherche, and Simmen are, like Decoeur, following the Oriental tradition, but they have learned from it and not merely copied it. There runs through all the French work a willingness to seek new paths. In the finely conceived table services of Jean Luce we find something which is truly modern and truly French. The Sèvres factory is only sparingly represented as, no doubt, it deserves, but one would like to see included some of the pieces produced there after designs by Robert Bonfils.





HEAD; POLYCHROME POTTERY. DESIGNED BY SUSI SINGER  
SCHINNERL; EXECUTED BY AUSTRIAN WERKBUND,  
VIENNA, AUSTRIA

It would not have been inappropriate to begin with mention of the Austrian group, for it was, without doubt, the Viennese Secessionists who gave impetus to the whole modern movement. This was in the closing years of the last century. Because of the excellence of Professor Michael Powolny's work and of the influence which he has exerted—he has been a teacher in Vienna for many years—it is fitting to mention first his animal figures in brilliant blue glaze. His "Colt" is one of the fine things of the exhibition. Vally Wieselthier, who is at the head of the Ceramics Department of the Wiener

Werkstätte, studied with him. She has contributed a "Figure of a Girl" which combines the vitality of good sculpture, a sense of fun and a fanciful quality reminiscent of Dagobert Peche.

The only outstanding pieces in the Czechoslovakian group are the figurines by Professor Jaroslav Horeje. These are so large in conception that photographs of them convey the impression of colossal figures. They have, too, a synthesis of form, a sense of ease and completeness which are rare in these days of changing ideas with regard to sculptural form.



VASE; PORCELAIN, MAUVE SLIP DECORATION, WITH MAUVE AND ORANGE DRIP GLAZE. DESIGNED AND EXECUTED BY ADELAIDE ALSOP ROBINEAU, SYRACUSE, N. Y., U. S. A.



BOWL; GREEN PORCELAIN LINED WITH CREAM AND GOLD PANELS DESIGNED BY WILHELM KAGE; EXECUTED BY A. B. GUSTAFSBERGS FABRIKS INTRESSETER, GUSTAFSBERG, SWEDEN





BUTTERFLY CATCHERS; WHITE PORCELAIN. DESIGNED BY DINA KUHN  
EXECUTED BY WIENER PORZELLANFABRIK AUGARTEN, VIENNA, AUSTRIA



TEA-SERVICE; DECORATED PORCELAIN. DESIGNED BY JOSEPH HILLERBRAND  
EXECUTED BY STAATLICHE PORZELLANMANUFAKTUR NYMPHENBURG, MUNICH, GERMANY

With a few notable exceptions such as Varnum Poor's work and that of Dorothea Warren O'Hara, the American section is more interesting for its promise than for its accomplishment. Many of the pieces are crude in form, but they have a spontaneity of design and color which is delightful. In the center

America today a growing need for ceramic materials to meet these uses and for artists capable of designing large decorations in colored tile.

We no longer carry amphorae to the well for water. Tin pails have taken their place. We no longer use heavy earthenware pitchers



COLT; POTTERY, PERSIAN BLUE GLAZE  
DESIGNED AND EXECUTED BY MICHAEL POWOLNY, VIENNA, AUSTRIA

of the large gallery at the Metropolitan, and dominating the whole group, was the "Grille of a Bell Tower" (Enfield Pottery and Tile Works). In itself it is somewhat obvious in design and color, but in relation to the building which it is to decorate—one designed for Mountain Lake, Florida, by the architects Zantzing, Borie and Medary—it is full of interest. American architecture tends more and more towards steel construction encased in brick or tile. Recent buildings in New York are evidences of the increasing use of colors and of gold. No doubt there is in

for household purposes. Those necessities of other days have become mere ornaments—often very charming ornaments, to be sure. But the real need in American ceramics is for ornamental architectural tiles, for floors to walk upon, for bath-room walls and bath tubs. There is too little of this practical art in the exhibition. We still use china plates and cups and saucers on our tables, but such articles are scarcely represented in the group. We use pottery in our gardens and on our terraces, but the exhibition gives us little help along these lines. There is too little





PLATE; EARTHENWARE, DUCK DESIGN. DESIGNED AND EXECUTED BY HENRY VARNUM POOR, POMONA, NEW YORK. EXHIBITED THROUGH THE COURTESY OF THE MONTROSS GALLERY, NEW YORK



DECORATIVE TILE PANEL, MUSIC. DESIGNED AND EXECUTED BY DUNCAN GRANT LENT BY A. L. B. ASHTON, ESQ., LONDON, ENGLAND



PLATE; POTTERY, DECORATED WITH DESIGN OF TOREADOR AND BULL DESIGNED  
AND EXECUTED BY HUNT DIEDERICH, U. S. A. EXHIBITED BY  
FERARGIL GALLERIES, NEW YORK



DUCK; EARTHENWARE. DESIGNED AND EXECUTED BY CARL WALTERS, U. S. A.  
EXHIBITED THROUGH THE COURTESY OF THE POTTERS' SHOP, NEW YORK





BUCKS. SKEAPING-WEDGWOOD POTTERY, CELADON. DESIGNED BY JOHN SKEAPING; EXECUTED BY JOSIAH WEDGWOOD AND SONS, LTD., STOKE-ON-TRENT, ENGLAND



TEA-SET; WHITE PORCELAIN WITH GREEN DECORATION. DESIGNED BY PHILIPP ROSENTHAL; EXECUTED BY PORZELLANFABRIK PH. ROSENTHAL AND CO., A. G., BERLIN, GERMANY

EXHIBITED THROUGH THE COURTESY OF THE ROSENTHAL CHINA CORPORATION, NEW YORK



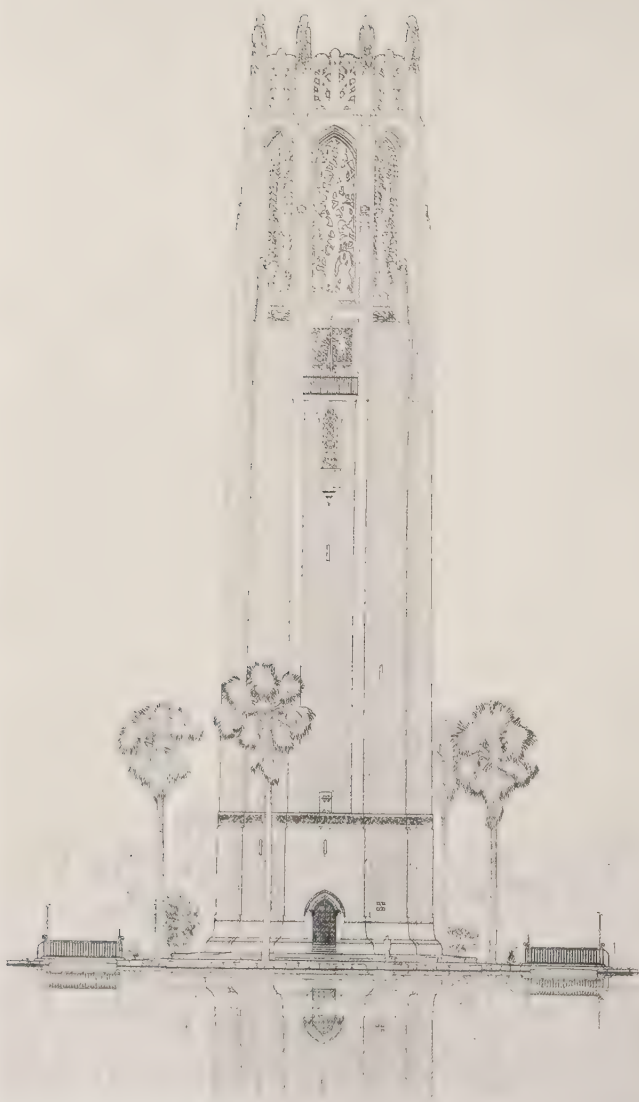
TILE GROUP "SPORTS"; FOR WALL OF BATHING POOL SHELTER  
DESIGNED AND EXECUTED BY HENRY VARNUM POOR, POMONA, NEW YORK, U. S. A.

machine-made material. Though it is true that the hand touch gives life to pottery which no machine can give, factory methods, mass production, and a scientific attitude towards glazing are in no way incompatible with art. Josiah Wedgwood in the eighteenth century saw that good form might be achieved by mechanical production and employed competent artists to design his machine-made wares. Bianchini, Ferrier of Lyons are producing Raoul Dufy's textile patterns on the power loom. But the designers of the present and the future must understand not only the materials in which their patterns are to be carried out but the machines which are to do the work. If the International Exhibition of Ceramic Art succeeds in bringing together designers of the first order and factories with a large output, it will have carried us many steps forward.

One asks: Will it reach—is it reaching—these people? They need the stimulus which comes from being familiar with the best foreign productions. Were it not for the high duty on imported potteries and porcelains our manufacturers would naturally come into contact, and into competition, with well-designed European wares. No doubt the tariff improves the quantity of production in America; it is another question whether it improves the quality.

After seeing this collection the general public will undoubtedly buy with greater discretion. But the beneficial influence of the exhibition would be increased if it were accompanied by a handbook containing more explanatory material—just such material as Professor Richards gives in his brief introduction—regarding the technique of ceramics and the basic principles of design.





CARILLON TOWER AT MOUNTAIN LAKE, FLORIDA,  
AND ITS POLYCHROME TILE DECORATIONS  
(*Architect's Drawing*)

TOWER DESIGNED BY ZANTZINGER, BORIE AND MEDARY, ARCHITECTS; TILES DESIGNED  
BY J. H. ALLEN AND WALTER P. SUTER, AND EXECUTED BY ENFIELD POTTERY AND  
TILE WORKS, INC. LENT BY EDWARD BOK, ESQ.

International Exhibition of Ceramic Art  
*See page 615*

# WHAT THE SIXTH INTERNATIONAL CONGRESS OF ART EDUCATION AT PRAGUE ACCOMPLISHED

BY JULIUS MIHALIK

**A**N INTERNATIONAL Congress—no matter what its professional subject—always can claim a general interest concerning its fundamental ideas. Fundamental ideas are beyond profession. One might say that a Congress is an instrument charged with a number of ideas. Whether or not the Congress has accomplished something: that depends mostly on the quality of these very ideas. Reviewing the work of the Congress from this angle we can talk about accomplishments.

One got the general impression, by the works exhibited and the papers read, that art teaching is the reflection of art production of today. This involves the division of the work done and seen into two main groups; one is the more, the other is the less conservative. One can say just as well traditional and nontraditional or old and modern.

Art teachers and educators do not make this distinction. They are rather concerned with improving their methods of teaching, adapting it to the psychology of the student, requirements of daily life, means of expression, and last, not least, to the honorable traditions of the past and reasonable principles of our own times. So it comes that we see a different approach to perspective teaching, a closer connection between design and craftwork, the adaptation of hitherto unknown peasant art to design purposes, color teaching on an emotional basis—altogether things that are not new but ways that mean a more effective approach and a broader conception of the problem.

This is undoubtedly progress. Any art that is capable of changes, any method that can be improved, is a living and healthy organism.

So much about conservative art teaching, which depends as to its subjects and motifs entirely on the visible word outside of us.

Modernism, on the other hand, is just the opposite of what conservatism is standing for. It doesn't want to copy or represent nature as we see it. Lines and shapes, values and colors, though products of visual experi-

ences, are not representing any object. They suggest space, or movement, action of forces, harmonies, similar to those of the times in music. It is abstract with an emotional appeal as compared with the purely visual realities of conservatism. We could call this latter just as well intellectual art as compared with the emotional modernism.

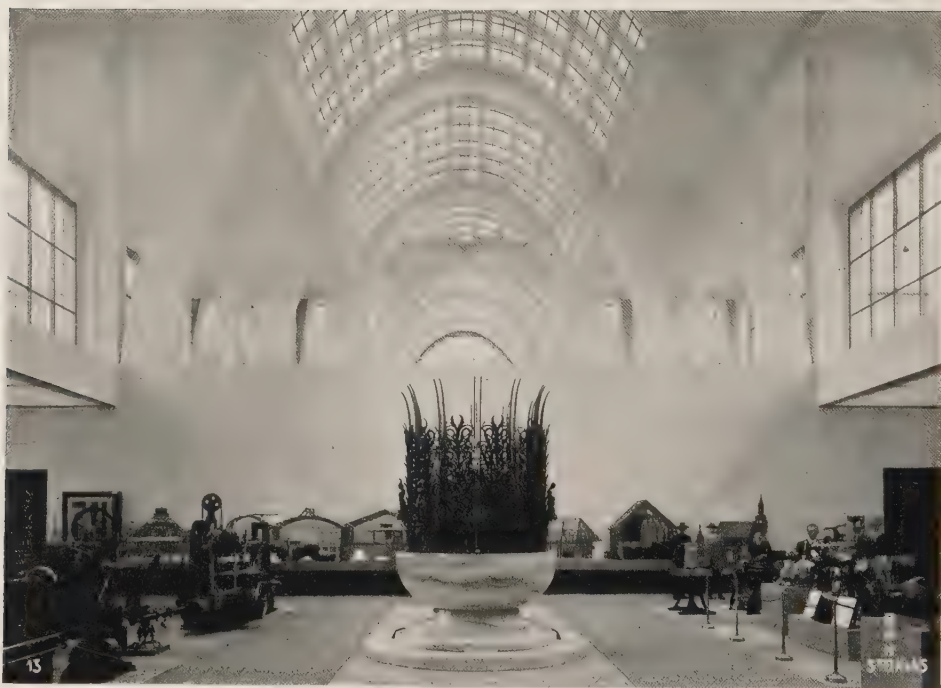
Now the question, whether or not the understanding and the producing of this abstract art can be taught by some method, has been answered at the Congress in Prague. So far teachers of art thought that only the intellectual side in art can be taught and one cannot get hold of the emotional side. The exhibition and some of the papers read at the meetings proved that this teaching can be done in elementary and high schools just as well as in academies.

This is the most important accomplishment of the VIth International Congress of Art Education. The conservatives, as well as the moderns, did constructive work. Both have proved their right to existence; both can be understood.

The consequences of this are far reaching. The antagonism between conservative and modern art has to be eliminated. This involves a readjustment of aesthetic principles, so that both may be considered as art. While working on that it might happen that the predecessors of modern art will be discovered. And, what has been started a number of years ago by Storygowski, the science of art history, might be put on a broader basis. This would cut out hostile attitude and passionate criticism towards new and old and unite the constructive art forces towards a new renaissance.

A collection of Geneva drawings, sketches and portraits made by Violet Oakley during the 8th and 9th assemblage of the League of Nations was exhibited in Geneva in September. The latter part of the month Miss Oakley went to Czechoslovakia to make a portrait drawing of President Masaryk. She is now in Florence.





THE MASARYK FOUNTAIN OF WROUGHT IRON IN THE MAIN BUILDING, BRNO EXPOSITION, CZECHOSLOVAKIA



GLASS AND PORCELAIN EXHIBIT, BRNO EXPOSITION, CZECHOSLOVAKIA



VICTORY

LADISLAV SALOUN

BRNO EXPOSITION, CZECHOSLOVAKIA

## EXPOSITION OF CONTEMPORARY CULTURE IN CZECHOSLOVAKIA

**I**F CZECHOSLOVAKIA, in her first ten years of independence, can stabilize in cultural arts what her present Brno exposition revealed, surely her progress during the next decade will be worth watching.

Artists of this new republic illustrate what has often been claimed—that imaginative work thrives best in troubled times. For, in their country, are thirty-three political parties, with all the quarrels that they imply, and a mixed citizenship that must pull together whether or not its members like each other. Those are only two of the necessary difficult adaptations of spirit and body to new conditions.

Yet on three subjects all unite—in joy of independence, devotion to President Masaryk, and in determination to cultivate their racial gifts. The last particular makes natural the necessary cooperation for an exposition. For that purpose, all differences were temporarily obliterated at Brno. No larger or older nation has, unassisted, made a better showing.

The fact that the exhibits were from one country gave unity to the whole plan, with a quality easily understood. But, because only work of the last ten years was given space, its large quantity was astonishing.

From the simple entrance gates to the



150-foot high glass tower at the other end of the main axis of the grounds, there were only new types of buildings, only the latest expressions of talent in their contents. This idea, in itself, was novel.

Perhaps the first impression of the construction was of huge Montessori blocks, neatly arranged by some tidy giant. But soon the block-like buildings seemed reasonable because, inside, there was found plenty of wall space for exhibits and a flood of diffused light, from enormous windows and skylights, penetrating every showcase or individual object of art. Evidently the buildings were planned to be as unobtrusive as possible in order to divert no attention from their contents. Yet this very unusual modesty and simplicity attracted attention, and visiting architects learned much from what seemed eccentric at first, but later proved to be both well thought out and appropriate.

Not all the construction is square. The main building, for instance, has an entrance pavilion which is circular in plan and its long wings are roofed with glass supported by graceful parabolic arches of reinforced concrete. This gives almost as much light as if there were no roof.

The Executive Committee had such an ambitious plan that its demands seemed impossible, yet it is hard to find any omission from their staggering programme. They asked for "An Exhibition of All New Inventions and Modern Methods in Every Branch of Human Activity."

To answer that demand, every kind of scientist, artist, and guild member brought to Brno the best and most thorough demonstration of his specialty, from new charts on anthropology to the latest designs in cemetery accessories.

Art has so penetrated many fields recently that it is harder than ever to define it. The visitor to the exposition had a wide choice of subjects to study, each generously presented. He could see long galleries of excellent sculpture and paintings, case after case of ceramics, glass, metal work, woodwork, tapestries, other textiles, and printing. And he could also see a combination of them in the long series of furnished rooms varying from dainty nurseries to solemn libraries.

This house-furnishing received constant attention from the crowds and by close

study, gave many ideas, not only new but practical. Other features of these furnished rooms were not practical, such as bedrooms with walls each different in decoration, or where furniture was too heavy to move without taking apart, or too pointed in ornament to be safe for those going near at night.

There has been so much use of shoddy material and poor workmanship in recent house building and furniture that the fine quality of both shown at Brno was reassuring and suggested the influence of the German Crafts Society of Czecho-Slovakia, which had a large exhibition of its own work at Brno and which has for its purpose: "To conserve public ideals for quality of work and genuine materials, instead of losing those desires in the zest for novelty. To prevent deterioration of taste through incessant changes of fashion, general restlessness, and desire to cover requirements as quickly and cheaply as possible."

The farm exhibits, from school gardens to a complete farm run by electricity, attracted many rural visitors, who came in national costumes and were very picturesque themselves. Their reaction to some examples of Modern Art was shown in horror; by less radical work they were thrilled.

Perhaps the greatest accomplishment of the Brno exposition was in its subordination of business to beauty, in contrast to some international fairs where commerce strikes the loudest note. Besides, everything was complete which is a novelty at expositions.

There was also every consideration for human comfort of those who attended, such as plenty of seats, baths and other refreshing provisions for hot days. The restaurants were adequate, one of them beside a large pool, and all near enough to the Hungarian orchestra to enjoy it. No wonder that visitors were pleased and that they carried away memories of efficiency and beauty.

G. S.

Two paintings and three works in sculpture were sold at the Federation's "Little Gallery" in Cedar Rapids, Iowa, early in October. At the same time Mr. Rowan, the director, reported that five rural schools had been adopted by local organizations, among them the Kiwanians. This adoption means more attractive school rooms and more attention to art education.



PORTRAIT OF A GENTLEMAN

BY

JACQUES AMANS

LATELY ACQUIRED BY THE BROOKLYN MUSEUM

# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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## OUR QUANTITATIVE METHODS

Two books dealing with the present state of art among us have lately come to the editor's desk. They are both uncommon books; the kind that set one thinking. One is called "The American Renaissance," and deals with things as they are; the other is entitled "Beyond Architecture," and has to do with things as they should be. R. L. Duffus is the author of the former; A. Kingsley Porter, Professor of the History of Art at Harvard University, the author of the second—the one a layman with a lively interest both in art and education, but without professional experience; the other a teacher who has devoted a life-time to the subject.

Mr. Duffus' book is the result of a pilgrimage undertaken at the instance of the Carnegie Corporation to ascertain not merely facts but symptoms of the time—not an exhaustive inquiry or survey, but an intelligent report of conditions here and

there as he chanced to find them. Into many streams he dropped his line; for the fish that got away he makes no apology. The result is a sprightly story of an enormous amount of artistic activity, far more than the uninformed layman—and the majority of laymen are still uninformed on this subject—would suppose existed. Since the war, Mr. Duffus tells us, the registration in art schools throughout the country and in art courses offered by colleges has increased enormously. What is more, the athletes and "the professional he-men" are now taking the elective courses in art. Better instruction is being given all through our schools as well as in our colleges, Mr. Duffus would have us believe, than has been before, and even communities outside of the sacred precincts of education are taking art more seriously. The fact that the museums have been "dusted off" of late and have opened their doors to study clubs, the industrial arts, and even ambitious salesmen seeking instruction, is an evidence, he believes, of an approaching renaissance. And perhaps he is right, for certainly such a renaissance must eventually come from an appreciation and understanding widespread among the people.

But Mr. Duffus seems to think that the art to which we are tending will be an art which expresses the rawness of our time, a machine-made art, an art virile with vulgarity, an art which has cast off the spiritual and "become of the earth earthy." This art will be born, he claims, in part as a result of boredom, for "art itself can be the greatest adventure." Art, in the sense he uses it, is not to be interpreted as "mere recreation, nor decoration, nor a refinement of life, not an escape from life, but a whole-hearted, wide-armed exultant acceptance of life." And yet, "is it incredible," he asks, "that we should turn to the arts and there write in our scrawling masculine characters the name of America beside the names of Italy and Greece?"

This is an aspect and an ideal very different from that of Charles Eliot Norton, who, in an endeavor to "inspire the youth of Harvard with a love of things that make life beautiful and generous," "held the fort alone" among university teachers "for nearly two decades." But for Mr. Norton's efforts, Mr. Duffus himself confesses that "the artist would be a far lonelier creature



in America today than he is." And yet he would have us believe that this conception of art is something to be laid away in lavender, like old lace; that art has taken on in the present generation a more virile, red-blooded character. But there does seem to be progress; statistics show it. Perhaps all is well.

At this point we turn to Mr. Porter's book, a reprint of an early essay with two recent ones—"new cider under a dusty label." He, too, has noted that toward art our younger generation are pricking up their ears; that activity in this field is increasing. "We certainly print much, build much," he says, "and in the so-called civilized lands there is no shortage of exhibitions of paintings, sculptures, water colors, prints, drawings and plaster casts," besides which there is incredible activity in the schools of art. We have a better knowledge of ancient art, he tells us, than has been possessed by any other time; but in all fields—and here is where he sounds the alarm—we produce quantity rather than quality. Here is a strange contradiction. "I have sometimes asked myself," says Mr. Porter, "whether the two facts that we have mediocre art and excellent history of art, can be connected. Is our art, peradventure, poor because we have stolen into Paradise to eat of the fruit of the tree of knowledge? Or are we tempted to forage, because we find local apples somewhat insipid?"

He does not attempt to answer these difficult questions, but he does suggest that we are in danger of losing sight of the real meaning of art, substituting in its place mere facts about art, together with a knowledge of technique. "The modern age, in its art schools, in its reproductions, in its forgeries, is incessantly attempting, and attempting in vain," he declares, "to counterfeit, because it is powerless to create, emotional art." We are not impeded, he seems to think, by "barnacles of knowledge," but by the fact that our sails are full of holes and that we have no canvas with which to repair them." His contention is that the individual cannot resist the age. "We have dissected the butterfly, and we have done so wittingly, compelled by a fatal force from without more powerful than ourselves"; and dissected, we cannot bring life back to it again.

Here are two sides of the picture, both

undoubtedly true. Obviously the increased interest in art which Mr. Duffus notes and records is very encouraging, but Mr. Porter's warning likewise should be given heed. One might know the history of art from beginning to end without having an atom of the love of art in one's heart or deriving a particle of pleasure from a work of art even of superlative character. "The letter killeth, but the spirit giveth life." And as Mr. Porter has truly said, "The spirit of art is pure emotional joy—beauty purposely created by man for man's enjoyment." Genuine appreciation of art can no more be produced through quantitative methods than can masterpieces of art by high-powered machines.

#### FRANK M. HALL

Art interest in this country has largely been advanced through the benefaction of public-spirited individuals, those who have loved art and desired to share its pleasure with others. Such a benefactor was Frank M. Hall, of Lincoln, Nebraska, whose death occurred last June.

Mr. Hall's entire life was spent in Nebraska, the greater part of it in the city of Lincoln. He was what is known as a self-made man. He prepared himself to be a lawyer, and for more than forty years was engaged in the practice of his profession. As he became prosperous in later years he began collecting works of art until, at the time of his death, he possessed a most excellent and representative group of paintings and small works in sculpture by our leading American artists. In making this collection Mr. Hall had the cooperation of his wife, who shared his enthusiasm for beauty, and also his public spirit. His art collection will eventually go to the University of Nebraska at Lincoln, and the residue of his estate, in which Mrs. Hall has a life interest, will later create a fund for the purpose of additional acquisitions.

For many years Mr. Hall was President of the Nebraska Art Association, instrumental in spreading a knowledge and love of art among the people of Lincoln.

Mr. Hall was what we like to call a typical American—a man of wide sympathies and generous instincts; whole-souled; having the complete respect and confidence of the com-

munity in which he lived, and envisioning for it a splendid future. While successful in business he was equally successful in voluntary service in the interest of his fellow citizens and of generations yet unborn.

### SAMUEL L. SHERER

Samuel L. Sherer, Director of the City Art Museum of St. Louis, died at his home in that city on September 14. Although Mr. Sherer's health had been failing for some years, he was seriously ill for only a comparatively short time. For eighteen years he had been connected with the City Art Museum, but only for the past eight years as its Director.

Mr. Sherer was a man of extraordinarily fine taste and excellent judgment—one who loved art for its own sake. Extremely quiet in manner, and reserved in expression, he was peculiarly sensitive to beauty. While following a business career he began collecting books—rare editions, fine bindings. Later, as opportunity came to him, he extended his collecting into the field of art. His arrangement of exhibits and his selection of representative examples, both for purchase and for display, have reacted enormously to the benefit of the St. Louis City Art Museum. In short, Mr. Sherer was one of those who demonstrated most patiently in his own life the enjoyment which an individual may obtain through a knowledge of art, and the extent to which self-cultivation in this field may be carried.

## NOTES

IN  
ST. LOUIS      The City Art Museum suffered an almost irreparable loss in the death of its director, Mr. Samuel L. Sherer, on September 14. Something of the meaning of this loss may be gleaned from the following resolutions adopted by the Executive Committee of the St. Louis Art League and sent to William K. Bixby, President of the Board of Control of the City Art Museum:

"The St. Louis Art League learns with regret of the passing of a devoted, conscientious and finely equipped worker in the cause of art appreciation and advancement among our people in the person of Samuel L. Sherer, Director of the City Art Museum.

"A public servant completely absorbed in the public trust committed to his care, and highly endowed with capacity to discharge that trust in a manner to produce lasting benefit and redound to the permanent credit of the city, and to set an exalted example of expert service; a considerate gentleman, thoroughly loyal to his ideals and his associates, and lovable in his simplicity and friendliness in his personal relation, Mr. Sherer earned the good wishes of the friends of art during the performance of his difficult duties at the Museum. In his death a public loss is suffered."

Mr. Charles Percy Davis, Curator of the City Art Museum, has been made acting director *pro tem*.

The twenty-third Annual Exhibition of Paintings by American Artists opened at the Museum on Sunday, September 16. It includes ninety-three canvases by as many artists and is noteworthy because of the high standard of the entire exhibition rather than through the display of any epochal paintings.

The educational program of the Museum commenced in October and includes this year a series of talks on prints and also Saturday Morning Gallery Talks, prepared for those who intend to travel abroad. Miss Grace Lischer will be an assistant in the department during the coming season.

The St. Louis Art League is showing, in its down-town galleries, drawings and plans for the beautifying of St. Louis made by the City Plan Commission.

The St. Louis Artists' Guild held a one-man show of the work of Charles F. Galt from October 1 to 15. This was the opening exhibition, and it was followed by the annual sketch exhibition, a no-jury show by Guild members.

The art department of the Public Library displayed in October an extensive collection of reproductions of paintings illustrating the history of art from the Gothic age to the present time. The prints were selected from the Library's picture collection.

Frank Nuderscher displayed his large mural painting executed for the Hamburg-American liner, *The St. Louis*, in the art room of the Library. The subject is a panorama of the city, which includes much of interest to her citizens, especially Colonel Lindbergh's airplane, *The Spirit of St. Louis*.

A number of St. Louis artists have returned from vacations of study and sketching. Among them are Agnes Lodwick, Mrs. Kathryn E. Cherry, Mrs. Florence Versteeg, Mary MacColl, Victor Holm, Edmund H. Wuerpel, Gustav F. Goetsch, Tom P. Barnett, Fred Green Carpenter and Sheila Burlingame.

William V. Schevill will spend the winter in New York City, where he has several portrait commissions.

M. P.

The opening of the new BOSTON NOTES wing of the Museum of Fine Arts, Boston—anticipated for so many months—has been set for November 14. The privilege of admission is reserved to subscribers for the first week, November 14 to 20, after which the wing will be open permanently to the public. The collections here brought together for the first time carry the visitor chronologically from the thirteenth to the nineteenth century and are exhibited in a series of fifty-four galleries and period rooms, among them important interiors from Europe and America. The period rooms are appropriately furnished and are supplemented by adjoining galleries containing collections of contemporary objects. The significance of this collection, and of similar collections in the Metropolitan and Pennsylvania museums, is not purely local. They are of the greatest possible interest to people in all parts of the country who find pleasure and knowledge in a study of authentic objects made and used in Europe and America during past centuries.

Other departments of the Museum have resumed their winter activities. The ten galleries of the Print Department have been rehung with the Charles Deering and Wallace L. DeWolf collections of Zorn etchings, presented to the Museum last year; with prints by modern American, French, and English artists; woodcuts by Cranach, Baldung, and Morante; lithographs in color by Toulouse-Lautrec, Monet, Weber, Denis, and others; engravings and woodcuts by the Little Masters and by Albrecht Altdorfer; and recent accessions of woodcuts and engravings. To this Department has also been added "The Judgment of Solomon" by the anonymous Netherlands master, F. V. B. This print was formerly in the Print Col-

lection made by Frederick Augustus II, King of Saxony, which was dispersed in part in May, 1927, and in May, 1928. "The Judgment of Solomon" has the distinction of being one of the most attractive of the primitive works in the King of Saxony's collection, and one of the great landmarks in fifteenth century engraving as well. With its accession, the Museum now possesses "what all competent authorities unite in describing as the masterpiece of the most remarkable engraver of the Low Countries during the fifteenth century," says H. P. Rossiter, Curator of Prints at the Boston Museum.

Professor George A. Reisner, Director of the Harvard University-Museum of Fine Arts Expedition in Egypt, describes, in the Museum's current Bulletin, the discovery and removal of contents of the tomb of Hetep-Heres I, mother of Cheops. This is the earliest tomb yet found that has remained inviolate since it was closed in the time of Cheops, and this phenomenon is accounted for by Professor Reisner in these published conclusions based upon his discoveries.

The Gilbert Stuart Centenary Exhibition, commemorating the death in Boston in 1828 of the artist, opened October 24 with a comprehensive display of the painter's work in various periods. A timely gift of a pencil sketch of George Washington made by Stuart from Houdon's bust, now in the Boston Museum, is also shown at this time. The Exhibition closes December 9.

The Division of Instruction has added several courses to the usual winter schedule. There are two new assistants in instruction—Miss Margaret B. Ives, former Assistant in Design at Connecticut College, who is in charge of craft work for boys and girls, and Miss Marion Deane, in charge of guidance in the new wing. Henry Hunt Clark's lecture course on the History of Design, Philip L. Hale's course on The History and Technique of Painting and Sculpture, and Walter H. Siple's University Extension course on the Appreciation of Decorative Arts began in October, and early in November the Free Sunday Talks and Thursday Mornings in the galleries will be resumed. Free guidance four mornings a week; a course in Museum study for teachers, and a series of classes in needlework based on a study of museum examples expand further the activities of this division of the Museum.





MOTHERHOOD. A STATUETTE CARVED IN WOOD, STYLE AMERICAN GOTHIC. BY JOHN KIRCHMAYER OF BOSTON

The general exhibitions shown during the summer in Boston galleries are slowly giving way to the schedules for the 1928-1929 season. The Boston Art Club opened October 18 with an exhibition of Contemporary American Paintings assembled by its members. This is the first to be arranged by the new art committee under the chairmanship of H. Dudley Murphy, and it marks the advent of a new policy in which less stress is

laid upon the exhibition of the work of modernists. For a number of years the club has pursued a policy of bringing the efforts of modern artists to the Boston public. Various exhibitions, including one of the work of Picasso last year, have been not a little disturbing to many members of the club who express little sympathy for the revolutionary point of view in art. And while an exhibition of modern work, is announced for the coming months, it is obvious that a conservative point of view toward the purpose and form of art will be reflected in the programme ahead of the club. Assisting Mr. Murphy on the committee are Governor Alvan T. Fuller, H. B. Bettinger, George William Eggers, John Whorf, Lombard Williams, and Stanley Woodward.

The Fogg Art Museum is continuing the policy of bi-weekly exhibitions, inaugurated last year with the opening of the new building. While arranged primarily for the benefit of students in the Art Department of Harvard, these exhibitions are also visited by the public in large numbers.

A. W. K.

THE STOCKBRIDGE Annual Exhibition in the little Berkshire Playhouse at Stockbridge, Massachusetts, from September 11 to 30, the last of the series of summer exhibitions this season. This exhibition used to comprise exclusively the works of artists having summer studios in the Berkshire Hills—Stockbridge and adjacent towns, but in recent years, through the cooperation of the Grand Central Art Galleries of New York, it has been made a little more comprehensive. However, the majority of the exhibits were, one might say, in this instance local.

The catalogue of this exhibit listed 291 works, including paintings, sculpture, etchings and other prints. For a summer exhibition it contained an unusual number of works in sculpture. Among the sculptors represented were Daniel Chester French and his daughter, Mrs. William Penn Cresson; Augustus Lukeman, Anna Hyatt Huntington, Brenda Putnam, Evelyn Longman, Paul Jennewein, Frederick MacMonnies, James Earle Fraser, Chester Beach, Edith

B. Parsons, Nanna Matthews Bryant, Edward McCartan, Edward Berge, Mario Korbel and Cyrus E. Dallin. The painters made, likewise, a good showing. Jean MacLane (Mrs. John C. Johansen), whose summer home is in the Stockbridge region, was admirably represented by a number of exhibits, among them her portrait of Mrs. Percy Morgan, Jr., and Daughter, lent by Mr. Carl A. de Gersdorff. John Johansen showed his portrait of "John and Mack." Lydia Field Emmet was represented by her portrait of "Three Little Girls from School," lent by Mr. John Sloane; Ellen Emmet Rand by her portrait of "Lois." There were marines by Stanley Woodward and Frederick Waugh; landscapes by Chauncey Ryder, Spencer Nichols, Charles Warren Eaton and others. A feature of these exhibitions for some years have been Marie Kobbe's portrait sketches, to which this year were added, also, portrait drawings by Albert Sterner, Rosamund Sherwood and Rosina Emmet Sherwood. Before the close of this exhibition an encouraging number of sales were made.

The Laurel Hill Association, the oldest village improvement society in the country, held its Seventy-fifth Anniversary at Laurel Hill, Stockbridge, on September 17, William Penn Cresson, President of the Association, presiding, and Fiske Kimball, Director of the Pennsylvania Museum of Art, and Albert Sterner, painter, principal speakers. Mr. Kimball spoke on "Restoring Colonial Towns;" Mr. Sterner on "Modern Art."

#### ART IN CHICAGO

Chicago is making ambitious plans for the celebration of the city centennial in the year 1933. When it is remembered how notable was the Chicago World's Fair of 1893 and what an influence it exerted in the field of art, one must realize what a stupendous undertaking those who have the present plan in charge have assumed. The architectural management has been entrusted to a commission, carefully selected. As an initial step to its formation, Paul P. Cret of Philadelphia and Raymond M. Hood of New York were invited to Chicago for conference, the result of which was the selection, in addition, of Harvey Wiley Corbett and Ralph Thomas Walker of New York, and Arthur Brown, Jr., of San Francisco, who together, in turn, invited

Edward H. Bennett, Hubert Burnham and John A. Holabird of Chicago to join them. At the first meeting held by the Commission the following statement was issued:

"The architecture of the buildings and of the grounds of the Exposition of 1933 will illustrate in definite form the development of the art of architecture since the great Fair of 1893, not only as in America, but in the world at large. New elements of construction, products of modern invention and science, will be factors in the architectural composition. Artificial light, the tremendous progress of which has astonished all designers in recent years, will become an inherent component of the architectural composition. The extraordinary opportunities of the site for the use of water as an intrinsic element of the composition will be developed to the maximum. The architecture of the world is undergoing a great change. It has shown those signs that indicate the birth of a great fresh impulse. The architects of the Chicago World's Fair Centennial Celebration of 1933 intend that the buildings of the Fair shall express the beauty of form and detail of both the national and the international aspects of this new creative movement."

An exposition of American Industrial and Decorative Arts is to be held in Chicago in January, under the auspices of the Association of Arts and Industries and the Art Directors' Club of Chicago. According to a statement published in the *Chicago Evening Post Magazine* of the Art World of September 25, "modern American designers are wanted to collaborate with American manufacturers in preparing material for this exposition." Many such manufacturers, it is stated, who wish to participate in the exposition are without the services of designers who can place their products on the strictly modern plane to which the whole exposition will be limited, hence designers of interiors, furniture, pottery, glass, metal work, lighting fixtures and other decorative art objects who can create original modern designs are asked to communicate with a member of the executive committee of the exposition and submit samples of their work. Two members of the committee, Mr. H. O. Warner and Mr. Alfonso Ianelli, can be reached care of the Art Institute of Chicago.

The Art Institute of Chicago opened its Annual Exhibition of Paintings and Sculpture



AMERICAN INDIAN

IVAN MESTROVIC

ERECTED IN GRANT PARK AT THE FOOT OF CONGRESS STREET, CHICAGO, OCTOBER, 1928

ture by American Artists on October 25, too late, however, for review in these pages. The Goodman Theatre opened its season by a presentation of "The Little Clay Cart." The month of October also saw the resumption of regular concerts by the Little Symphony Ensemble in Fullerton Hall, the reopening of the Art School and the beginning of the regular lectures on art and kindred subjects.

Two equestrian statues of American Indians by Ivan Mestrovic, the Jugo-Slav sculptor, have been placed at either side of the esplanade leading to the twin bridges across the Illinois Central tracks in Grant Park at the foot of Congress Street. The statues are of bronze and are 17 feet high, mounted on dark granite pedestals. These statues were acquired through the Ferguson Fund. They

are said to be Modernistic in design and essentially monumental. The dedication will take place this month.

#### AN ART PILGRIMAGE IN ILLINOIS

The Art Extension Committee of the better community movement of the University of Illinois conducts each year a state-wide art pilgrimage, in the course of which the chief points of artistic interest in the state are visited. The pilgrimage this year, which was under the leadership of Lorado Taft, took the form of an "Egyptian" tour, starting from Danville on October 4 and progressing southward to Shawneetown and Cairo, thence to other Southern Illinois towns, continuing to October 10.

This state-wide art movement in Illinois



is under the direction of Dr. R. E. Hieronymus, community adviser of the University of Illinois, who has defined the purposes of his organization as follows: "To assist in making art a more potent elevating force in the lives of the people of Illinois; to help these people to discover beauty in nature and to enjoy it, to recognize beauty in art and to appreciate it, and to stimulate the production of beautiful things." In the development of this plan the Art Extension Committee has gradually come into existence. The communities of the state desiring to cooperate in the movement are represented on the committee. The usual procedure is the formation of a local committee of from three or four to a dozen or fifteen men and women representing the important institutions and organizations such as schools, churches, libraries, woman's clubs, commercial clubs, etc., the chairman of this local committee representing his community on the Art Extension Committee. The shaping of an adequate programme for common action in improving the appearance of the community is one of the chief tasks of the committee. To this end exhibitions comprising the work of Illinois artists, photographs of the best sculpture in the state, landscape and architectural exhibits have been circulated throughout the State, in addition to the annual art pilgrimages. Dr. Hieronymus has said further, in writing of this work: "The spirit of cooperation with the adviser on the part of associations of commerce, civic leagues, brotherhoods, farm and home bureaus, granges, parent-teacher associations, woman's clubs, libraries, schools, press, health agencies, recreational bodies, etc., is most encouraging. All these and others have an important work to do in the development of community life and should function more fully in that relation."

ART AND  
THE SCHOOL  
CHILDREN

That interest in the arts among school children of New York City is increasing is evidenced by the recent annual report of the School Art League. According to Miss Florence N. Levy, Secretary of the League, which maintains headquarters at 140 East 63rd Street, New York, 21,027 public, senior and junior high school pupils attended forty-eight lectures given by the School Art

League at museums and exhibitions during the school year of 1926-27. The League now has 14,811 junior members.

The School Art League maintained five Saturday morning drawing, modeling and craft classes, which held 145 sessions during the school year and gave in all 4,666 lessons, in these subjects. Under the direction of Mrs. Laurent Oppenheim, chairman of the Scholarship Committee, Industrial Arts Scholarships were awarded in January and June, 1928, to 42 boys and girls graduating from high school who were entitled to a year's tuition at a professional art school. The Haney Fine Craftmanship medals were awarded to 820 pupils in elementary workshops, while forty-five Art-in-Trades Club Medals for designs were awarded in the high schools of the city. The Alexander Medal for work in the second high school year was awarded to 68 students, and 62 Saint-Gaudens medals were given for work in third year high school classes.

An exhibition of work from the art departments of the city high schools was organized by the League and circulated throughout the United States by The American Federation of Arts. The work of especially gifted children was shown at the Art Center.

#### THE EMERY COLLECTION

In his Annual Report, recently published, Mr. J. H. Gest, Director of the Cincinnati Museum, stresses the importance of the Emery bequest of paintings received by the Museum in 1927 but not yet publicly exhibited. The collection, he says, is too important to be shown temporarily in crowded galleries. It must wait for the dignified and worthy setting which the new building (to be finished some time in 1929) will afford. This, Mr. Gest declares, is not a private collection in the usual sense, influenced by the interests and conditions of a private house. From the beginning Mrs. Emery's intention was to make of it a public collection, formed on the high professional standards of a museum and an art academy where professional training is acquired, or at least a knowledge imparted of the qualities which make a work of art precious as a vital influence in the development of culture.

The collection consists of forty-seven paintings, nothing earlier than the latter part

of the fifteenth century; nothing later than the middle of the nineteenth. Beginning with the earliest and considering each group chronologically, Mr. Gest gives in his report a most interesting and enticing description of these valuable accessions. And how quietly the collection was gathered; how few outside of Cincinnati are even yet aware of its existence! Yet it comprises a very fine example of Mantegna among the Italians, an exceptional Fouquet among the French, and a quite remarkable Dirk Bouts in the Netherlands; from Italy a Titian, a Tintoretto, a Luini, a Lorenzo di Credi and a Bronzino; of the Spanish school examples by Velasquez, Murillo and Goya; from France, by Nattier, Vigee Le Brun and Ingres, then the Barbizon masters. There is a Rembrandt and a Hals. Terborch, Durer and Cranach are represented, as are also Rubens and Van Dyck, with their almost immediate successors across the Channel—Reynolds, Gainsborough, Raeburn, Hoppner, Romney and Lawrence. Last, but not least, Mr. Gest mentions a portrait of Washington by Gilbert Stuart, of the Athenaeum type, but known as the "Allibone Portrait," having remained until recent years in the possession of the family of William Allibone, the original owner.

Incidentally, Mr. Gest mentions the fact that the total attendance at the Cincinnati Museum during the past year was over 72,000, and of this total 20,551 were young people of sixteen years of age and under, more than half of whom came unattended by elders.

The larger of the two annual exhibitions of the PHILADELPHIA Philadelphia Water Color Club opens at the Pennsylvania Academy of the Fine Arts November 4 to continue to December 9 in conjunction with the exhibition of the Pennsylvania Society of Miniature Painters.

The Water Color Club has announced that the Joseph Pennell Memorial Medal will be awarded this year for achievements in illustration and graphic art; and that Mrs. J. B. Lippincott has established a purchase fund, the income of which is now available for purchases of water colors, works in black and white, and illustrations, to be added to the club's permanent collection. In addition

to these the following awards will be offered as heretofore: The Philadelphia Water Color Prize of \$200; the Beck prize of \$100, for the best work which has been produced in color; the Dana Water Color Medal for boldness, simplicity and frankness of expression; and the Alice McFadden Eyre Gold Medal for the best print. The last named award includes the purchase of the selected work.

The sister exhibition of miniatures by the Pennsylvania Society of Miniature Painters will be of unusual importance, as it has been collected not only for this one showing but also to be later sent to Detroit and Memphis. It will therefore be unusually comprehensive, and representative of the best work of living miniaturists. Of outstanding importance in this exhibition will be a group by Mme. Debillement Chardon, President of La Société de la Miniature, de l'Aquarelle et des Arts Précieux in Paris.

A variety of exhibitions will be shown at the Philadelphia Art Alliance during November, among them a collection of Contemporary American paintings from the Circulating Picture Club of Philadelphia; the exhibition of water colors by contemporary artists of India, circulated by the American Federation of Arts; a collection of plans and photographs of landscape architecture; and an exhibition of old English silver, selected from the well-known Brainerd Lemon Silver Collection.

During the first few days of November an exhibition of Art in Industry, comprising work in the modernistic manner by American craftsmen, will be shown at the Arts and Crafts Guild. The scope of this exhibition is necessarily limited by the size of the Arts and Crafts Shop, but it has been admirably arranged by the manager of the shop, Miss Martha Shick, and will be found of much interest.

An exhibition of Decorative Arts of distinctly modern trend is also being shown at this time in the galleries of John Wanamaker. The method of exhibition of this *Art Moderne* as part of the decoration of a livable room is a triumph of presentation.

The School of the Pennsylvania Academy of the Fine Arts at Chester Springs has reopened and is, as usual, under the management of Mr. D. Roy Miller. The winter season of the school was so successful last year that it was decided to continue the plan,



"OUR RIVER IN SUMMER—NORWAY"

WILLIAM H. SINGER, JR.

SHOWN IN AN OPENING EXHIBITION AT THE LITTLE GALLERY, CEDAR RAPIDS, IOWA

and the new farm and gardens have been planned in such manner as to afford excellent subject matter for sketching throughout the year.

C. R. M.

A new gallery, promising to be the finest of its size in Philadelphia, is being completed at the Philadelphia School of Design for Women, Broad and Master Streets. It makes available well-lighted walls for exhibitions of varying character, pictures, textiles, designs, crafts, etc., and, being on the direct line of the new Broad Street Subway, will make the exhibitions easy of access in a few moments from the center of the city, and

equally accessible from North Philadelphia and the suburbs. Different groups of artistic and educational interests will be invited to use the exhibition space during the coming winter. The reconstructed gallery, measuring 46 by 60 feet, doubles in size the original one built on the Broad Street front of the property by Edwin Forrest, the distinguished tragedian, when the building at Broad and Master Streets was his home. This has been the main exhibition gallery of the School for over forty years. The present addition extends into the unique garden without injuring the fine historic cypress tree (which extended its wide spreading branches over the open-air concerts given by Theodore Thomas in 1876 during the Centennial) or the Ionic columns presented to the School





PORTRAIT, BESSIE POTTER VONNOH

ROBERT VONNOH

AN EXHIBITION OF MR. VONNOH'S PAINTINGS IS NOW ON VIEW  
IN THE MILCH GALLERIES, NEW YORK

by Oscar Hammerstein when he removed them from the site at Broad and Poplar Streets where he erected his Opera House.

The plans for the gallery were made by Paul Domville, school architect and head of the Department of Interior Decoration in the School; and the construction work is being done by the Golder Construction Co. of Philadelphia.

IN PORTLAND, MAINE

An exhibition of etchings by contemporary American artists was shown at the Sweat Memorial Art Museum, Portland, Maine, from September 22 to October 31, under the auspices of the Portland Society of Arts. This was the first exhibition of work in this medium which this Society has set forth, and marked, therefore,

a new phase in the museum activities. It is to be made an annual event. Seventy-two etchings and dry-points were shown, and the artists represented were among the best. The catalogue included the names of John Taylor Arms, Ernest D. Roth, Frank W. Benson, Sears Gallagher, Anne Goldthwaite, Frederick G. Hall, Alfred Hatty, Bertha E. Jaques, George T. Plowman, Harry Wickey, E. Kent K. Wetherill, and Charles H. Woodbury, to name only a few. It is interesting to know that a number of the prints in this exhibition were likewise included in the exhibition of American etchings, lithographs and engravings, shown at the Bibliothèque Nationale, Paris, during the past summer.

The Sweat Memorial Art Museum is sponsored by the Portland Society of Arts,

of which John Calvin Stevens, fellow of the American Institute of Architects, is president and Oliver P. T. Wish is secretary-treasurer. The Society was organized in 1882. The present building, bequeathed to the Society by the widow of L. D. M. Sweat, was dedicated in 1911. The Gallery adjoins an old mansion house erected in 1800. It has a small permanent collection and sets forth from time to time notable transient exhibitions. Among the most notable in recent years perhaps was the Fox Memorial Exhibition set forth in these Galleries during the summer of 1927, and since shown in other museums and by art associations throughout the country.

A portion of the New Gallery of Fine Arts at Yale University was opened to the public late in September.

This gallery, the gift of two Yale graduates whose names have not been made public, was designed by Egerton Swartwout of New York and has been under construction now for two years. It is of modified Romanesque style, conforming to the medieval character of the Memorial Quadrangle and other recent buildings on the campus. The building is connected on one side by means of a bridge across High Street, with Street Hall, the former art school building, where classes in painting and sculpture are held. It will also be connected ultimately with Weir Hall on the west, where the professional courses in architecture are given. Thus the arts, with the exception of the drama, which is independently housed in the University Theatre, will be taught in a group of connected buildings, in the center of which stands a beautiful art gallery containing great works of all times.

The large vaulted sculpture gallery on the ground floor of the new building is particularly interesting, containing among other important works a group of medieval French sculpture, a recent gift of Mr. Maitland F. Griggs of New York. This group comprises five life-sized figures of the twelfth century, from the Church of St. Martin at Angers, which still retain much of the original polychrome. In this gallery are also two large Assyrian bas-reliefs from the Palace Nimroud, built in the ninth century,

and numerous large casts of classical and renaissance sculpture. The walls of the gallery, which are of stone, have been hung with a variety of Near Eastern carpets, lent by Mr. George Hewitt Myers of Washington, D. C.

Only one gallery on the third floor has as yet been opened to the public. This contains the Yale collection of Italian primitives, dating from the thirteenth to the seventeenth centuries, purchased in 1871 from Jackson Jarves, a former vice-consul at Florence. Of the three other galleries on this floor, to be opened later in the season, one will contain Babylonian, Assyrian and Egyptian art, another the Rebecca Darlington Stoddard collection of Greek and Italian vases, and the third examples of art of the Far East. Other galleries still to be opened will illustrate the art of the sixteenth and seventeenth centuries in Flanders and Germany, of the eighteenth century in France, and of the nineteenth and twentieth centuries in America. In addition there will be a specially constructed gallery on the High Street Bridge in which will be seen the Trumbull historical paintings, purchased by the University from Colonel Trumbull in 1831. There will also be two small paneled rooms of the early eighteenth century from a house in North Branford, Connecticut.

An allegorical group of CHESTER BEACH'S sculpture in bronze and ALLEGORICAL marble has been put up in GROUP FOR the main lobby of the Telephone and Telegraph Building, THE T. AND T. BUILDING, on Broadway between NEW YORK Fulton and Dey Streets, in a place which was designed for its reception when the building was erected. This group, which is the work of Chester Beach, the noted sculptor, expresses the idea of the words inscribed on the base: "Service to the Nation in Peace and in War." The heroic central figure in bronze represents Service, calling and sending forth the power of the nation. Conceived as a great dynamic force, Service stands before the flag, conscious of the vital epic romance, past and future, that is carried through the air. Behind the head of this figure are lines of uncoiling wire, and at the base, partly covered by the flag, a wreathed helmet of the World War recalls the heroic dead.



"SERVICE TO THE NATION"  
SCULPTURE IN BRONZE AND MARBLE BY CHESTER BEACH  
AMERICAN TELEPHONE AND TELEGRAPH COMPANY HEADQUARTERS BUILDING  
NEW YORK CITY

Above the bronze, in marble blending with the walls, are figures representing the messages of peace and war as they speed along the wires. They encircle a sculptured outline of the United States, on which east, west, north and south are interlinked with lines of communication.

Chester Beach, the sculptor, studied in Paris and in Rome and then settled in New York in 1907. His work covers a wide range of sculpture, and he stands high in the estimation of his fellow artists. He is the sculptor of many notable busts, four of which are in the Hall of Fame, and his

garden sculpture is full of grace and virility, instances of which are his well-known "Glint of the Sea," "The Surf," and "The Sea Horse." Among his noted sculptures are "Beyond" in the Spreckels Museum at San Francisco and "Sacred Fire" in the Academy of Arts and Letters in New York. The most recent work of his to be unveiled is the great Fountain of the Waters, in front of the Museum in the Fine Arts Gardens, in Cleveland. The monument he has made for the American Telephone and Telegraph Company embodies the spirit of service which is characteristic of electrical communication.



HOW NORTH  
CAROLINA IS  
OBTAINING  
PICTURES FOR  
ITS PUBLIC  
SCHOOLS

Public school art galleries are a reality in the state of North Carolina. The inspiring story of how the first pictures were obtained is the subject of a booklet recently published by the Grand Central Art Galleries of New York City.

It will be recalled that the American Federation of Arts inaugurated in 1925 a campaign for the placement of works of art in public schools throughout the United States, offering certain fine colored reproductions of famous masterpieces of painting, and plaster casts of superb works in sculpture at a discount of 25 per cent from the regular price. In 1926 the Grand Central Art Galleries inaugurated a campaign for the placement of original works of art in public schools; they offered to any state in the Union which should purchase through them, during one year, five or more paintings or bronzes, of a value not less than \$1,000 each, a prize of a picture or bronze of equal value, to be selected by a committee appointed by the local purchasing group. This prize would be awarded to the school sending in the best essay giving an account of how the purchasing fund was raised.

Mrs. Peter Arrington of Warrenton, N. C., gave the movement further impetus by offering \$500 or more to any school or community in her state which should raise a similar amount for the purpose of purchasing a picture painted by a contemporary American artist. Ten paintings were so purchased and placed in public schools of various communities, making North Carolina eligible for the Grand Central Galleries' prize award, which was given to the High School of Wilson, N. C., for the essay by one of its students.

The Senior Class of the Wilson High School undertook to raise \$550, one-half the purchase price of the painting suggested by Mrs. Arrington, "Under the Moon" by Frederick Waugh. The first project was a "Stunt Night" at the high school auditorium. Small prizes were offered for the best "stunts" put on; free tickets to the show were offered to elementary school pupils, provided every room raised an amount which the teacher of each section considered a fair quota; and the principal of the high

school offered two fine prints as prizes for high classes raising their fair quotas. To arouse the townspeople, the seniors gave short talks before all civic clubs, and the town paper gave them space for publicity. So zealously did the class pursue their objective that every grammar school and high school class in the city turned in a 100 per cent quota and on "Stunt Night" the 1350 seats in the auditorium were filled, and many persons had to be turned away for lack of standing room. The class cleared \$205.

They next guaranteed \$200 to the University of North Carolina Glee Club for a concert, despite the fact that previous Glee Club engagements in Wilson had been financial failures. But class energy carried this concert through, with a surplus of nearly \$40 over the guaranteed limit.

Seven members of the Senior Class clerked in one of the department stores of the city one week-end, and earned for the class \$50 as commissions for the goods sold, thus raising the fund total to \$298.

The Senior Store, located in the high school, which the class had been operating, showed profits of \$252 for the fall term, precisely the amount needed to complete the picture fund. The class courageously added it, and undertook to raise enough from the store during the spring term to pay for the stock. That the Senior Class realized the larger significance of what they had done is apparent in the last paragraph of the prize essay:

"The Senior Class of the Wilson High School had raised their \$550; the \$1,100 was theirs. More than this, so far-reaching had been the influence of working for a valuable painting that plans had been made, for the first time in the history of education in Wilson, for introducing the study of art in all the city schools. And out of the stress and strain of the achievement had come this conviction: that whether the second picture is lost or won, the purchased painting itself is not the greatest treasure it has earned, nor the greatest gift it has bestowed."

An essay from the High School of Warrenton, N. C., told of the successful staging of a circus in a town of 940 inhabitants. The school arranged and produced the entire show; school children were the "animals" as well as the performers; a free

parade was given to arouse interest, and small admission fees were charged for the "big show" and side shows, which, with proceeds from the sale of lemonade, pop corn and ice-cream, gave the school \$200 clear for the first performance.

The third essay, from the High School of Charlotte, N. C., gives many suggestions for raising funds: bazaars, masquerades, a beauty contest, local chautauqua, a minstrel show, a garden party, and "living pictures."

These essays, which constitute the main portion of the Grand Central Galleries' booklet just published, not only suggest nearly thirty practical methods for raising funds to buy pictures, but also reveal the splendid enthusiasm extant among the school children. It is concrete proof of the significance of art in the development of young lives.

The season of exposition is slow in beginning this year, probably because of an exceptionally long and beautiful summer which keeps both the artists and their "clients" in the country. A few of the smaller galleries are open all the year around, but have nothing to show requiring special notice, though with their permanent collections of Utrillos, Poupelets, Renoirs, Vlamincks, and so forth, they are always interesting to the art student.

There is an instructive and charming exhibition at the *Musée Galliera*, in the Avenue Président-Wilson, of printed cottons, ancient and modern, and wall papers of special artistic value, but particularly a retrospective section devoted to *Toile de Jouy*, beloved of all collectors and decorators. Here are cases showing surviving specimens of this famous material. One piece, framed under glass, dates back to 1634, and shows the Virgin and Apostles ranged round a recumbent image of Jesus printed on a long strip of cloth, which they hold in their hands. The title woven in the cloth is "Vraiy Effigie du Saint Suaire de Besançon représenté par Jean de Loysis." This was made at Nantes. The color is chiefly gray, with small touches of red and yellow. From the Jacques Martin collection there are some old designs in dainty small patterns and pretty colors—blue, red, pink, green, yellow—with a quaint one which I

especially remember of a Chinaman sitting under a tree catching an eel. Many of these old designs include Chinese scenes—"Chinoiseries" being in vogue at the time—or mythological, historical, dramatic, classical ones of great interest and evident artistry. Some are printed in polychrome, but many are "Camaïeu," that is to say, done in several tints of the same color.

The principal manufactories for these "toiles," whether painted or stamped from engraved copper plates (some of which are also on exhibition), were at Jouy, near Versailles, and at Nantes, Montpellier, Orange, Orléans, Thann (Haut-Rhin), Rouen, Melun and several in Alsace. The most famous, of course, was that of Jouy, founded by Christophe-Philippe Oberkampf (1738–1815), who was born in Wisanbach in the Marquisate of Anspach. He also had a cotton-weaving factory at Essone. A small painting of him shows a hale old man, with a face too serious to accord with his cap and dressing gown which are also shown in one of the cases, the cap having a frivolous border of narrow lace around the "toile de Jouy" of which it is made.

A reference was made in the last Notes to the projected *Musée du Costume* to be established in the old *Hôtel de Sens*. Since then the idea has developed much further, or at least has been made public. This museum, if successfully realized—and there seems no reason why it should not be—will be one of the attractions of Paris and of world-wide usefulness. The costumes at the *Musée Carnavalet* represent only the Revolutionary epoch in French history, whereas all the epochs will be represented in the *Musée du Costume*. Connected with it there will be a library of books and documents on the subject, as well as studios of design (always of clothes, be it understood), and lectures, and, possibly, patterns of all the periods may be ordered. Modern dress will be represented also, and exhibited on living models, after the Rupert method. Here will be at last, if all these plans can be realized by Mme. Chatrousse, originator of the idea (who is head of the School of Applied Arts of the City of Paris), a world center of information about French costumes, past and present, invaluable for writers, organizers of pageants and theatrical performances, and an immense multitude interested in the subject.

Paris has recently added two statues to its civic collection, that of Saint Genevieve on one of the bridges not far from Notre Dame, and that of "Eve" by the Polish sculptor, Edouard Witting, in the gardens of the Trocadéro. Both are modern in design. The St. Genevieve rises at the top of a tall shaft and seems an outgrowth of it—not placed on the top in the usual way. The "Eve" reclines on a vague boulder, and the harmoniously beautiful lines of her form are set in bold relief. The arms seem slightly too heavy, which seems to be a tendency of modern sculpture.

M. Cellérié, who has been experimenting at the Louvre in his new scientific method for testing the genuineness of paintings, will soon be in America to lecture on this subject of such great interest to American connoisseurs buying in Europe. The Louvre pictures can be used as final standards in the identification of works of art, as no other museum contains so many indisputable masterpieces. People who buy pictures over here have learned, sometimes to their cost, how difficult it is to be sure of what they are getting. The reproduction of false masterpieces is a big industry, one is always told. Once, in Spain, I had a wholly unexpected opportunity of seeing this industry at work. Ascending to the roof of my hotel to see a view, I found there a dark, slim Spaniard engaged in examining a picture which was exposed to the sun on a sort of easel. I asked him what it was, and he very frankly informed me that he was "ageing" it. It was rapidly taking on the look of an "old master," as I could easily see.

LOUISE MORGAN SILL.

LONDON      The exhibition which has  
NOTES      this month been opened in  
             the Victoria and Albert  
             Museum by the Depart-  
ment of Engraving, Illustration and Design  
—in whose arrangement, as in that held in the  
Uffizi Gallery earlier in this year, I have  
been privileged to assist—is, like this last,  
being held to commemorate the second  
centenary of the birth of the famous en-  
graver Francesco Bartolozzi, who was born in  
Florence on September 25 of the year 1728.  
The date, which has been a matter of ques-  
tion, is proved by the certificate of his  
baptism in the parish of San Frediano at

Florence; but, comparatively early in life, when he had just finished his training as engraver with Joseph Wagner at Venice, young Francesco had the opportunity of coming to London as engraver to His Majesty George III, who had lately come to the throne. The offer was accepted, and some of Bartolozzi's most brilliant work was done during his long and successful visit to England.

In the present exhibition an interesting feature are the two portraits of Bartolozzi himself, one engraved by Marcuard in stipple from Sir Joshua Reynolds; while the other and yet finer portrait, from the same artist, is in mezzotint by T. Watson, and shows the splendidly rich quality of that medium. We feel here that no stipple can reach the velvety depths of these old mezzotints, which are unsurpassed.

In the next case we find Bartolozzi's engraved portrait of no other than Leonardo da Vinci, from a drawing by that master in the Royal Collection; and here we can see the original copper-plate by Bartolozzi, (presented by Bernard Quaritch) with two prints, the finest of which is the modern impression printed by Sir Frank Short, R. A., P. R. E.

Two other original plates shown are the engraved portrait of Annibale Caracci from a drawing by that master, and a plate of an older bearded man, both in stipple, and printed beautifully by Sir F. Short.

The Guercino prints in pure line, which Bartolozzi made from the King's collection on his arrival in England, and his charming stipple work from the drawings of Angelica Kauffman are not forgotten here; but perhaps the greatest interest centers in his engraved portraits from Sir Joshua and others, such as the Earl of Mansfield, seated in his wig and robes of office, Lord Graves, Admiral of our Navies from 1781-94, with his three-decker warships behind him and a battle in progress, the dignified figure of Edward, Lord Thurlow, and the beautiful full-length of Elizabeth Farren, the charming actress who married the Earl of Derby. Two framed engravings from my own collection filled a gap in this very representative collection, these being the famous "Clytie" from Caracci, of which Bartolozzi himself said, when attacked by a rival engraver, "Let Strange beat that, if he can"; and the



ticket for the Mansion House ball, given by the famous Right Hon. John Wilkes, Lord Mayor. The date here is April 17, 1775; the design is by Cipriani, engraved by Bartolozzi, and the reverse impression is printed on silk.

London is beginning to fill up again after the holidays, and the Galleries to reopen; the Southern group of Artists at the Arlington Galleries opening the season, while the Fine Art Society follows next month with the work of the brilliant Venetian, Emma Ciardi.

Some of our artists are migrating to New York this autumn. Mr. Newton, a landscape painter of merit, has an exhibition arranged for November in the Durand-Ruel Galleries in New York; and Mr. Frank Salisbury, whose fine portrait of Mr. J. Pierpont Morgan I have lately seen in his London studio, is revisiting America this autumn.

Among picture buyers Lord Melchett (Sir Alfred Mond) has entered the field in acquiring from Messrs. Duveen for £40,000 the portrait by Rembrandt of his faithful servant Hendrickje Stoffels. I hear today at the Royal Academy that the next exhibition will be "Arts and Crafts," and that exhibits will be going in next month.

S. B.

AT THE  
TOLEDO ART  
MUSEUM

The total attendance at the Toledo Art Museum's free educational activities during the past season was nearly 100,000. Some fifty thousand additional visits were made to the permanent collections and temporary exhibitions. In other words, two-thirds of those who came to the Museum were inspired to do so by a definite interest in the study of art in one or more of its manifold forms. This, according to a writer in the Toledo Museum's *Bulletin*, is the result of twenty-five years of educational effort.

Last year witnessed a new development in the Toledo Museum's School of Design. At the request of two department stores, special classes were instituted for their employees. Holding to its principle of making art practical, the Museum decided to organize special classes for Lamson Brothers' and Lasalle and Koch's employees. These classes were conducted alternately at the Museum and at the stores, teaching principles from museum material and application

from merchandise. Several hundred employees of the two stores completed the work of either brief or extended courses planned in each instance to meet the needs of the particular group. These courses will be continued this year, and, in addition, other courses will be given in the selection and combination of clothing for the business woman. The home furnishing courses of last year will also be continued.

In November the Toledo Museum of Art will hold an exhibition of Oriental Art comprising not only a selection from its own collections but numerous loans.

The Photo-pictorialists of Toledo will hold their exhibition at the Museum in the fall, and there will be exhibitions of prints by old and modern masters in November and December.

## ITEMS

Henry P. Macomber, for the past sixteen years secretary and treasurer of the Society of Arts and Crafts, Boston, has been appointed secretary of the department of art of the Cranbrook Foundation, founded by Mr. and Mrs. George G. Booth at Birmingham, Michigan, near Detroit. Here Mr. Macomber will have charge of the development of an arts and crafts school and museum in connection with the Cranbrook Schools. Mr. Macomber graduated from Harvard in 1899. Previous to his service with the Society of Arts and Crafts, Boston, during which time he was instrumental in bringing that organization to a position of acknowledged leadership in this country, he was connected with the publishing house of Houghton Mifflin Company.

Prize awards in the Twenty-seventh International Exhibition held in the Carnegie Institute, Pittsburgh, were announced at the opening, October 18, as follows: First Prize of \$1500 to André Derain of Paris; Second Prize of \$1000 to Pedro Pruna, a Spaniard; Third Prize of \$500 to Glenn O. Coleman of Long Beach, N. Y.; First Honorable Mention and \$300 prize to Mrs. Ernest Proctor of England; other honorable mentions to Marie Laurencin of Paris, Georgina Klitgaard of Bearsville, N. Y., and Albert Saverys of Deynze, Belgium. The Garden Club prize was awarded to Henri Lebasque of Paris.

## BOOK REVIEWS

THE AMERICAN RENAISSANCE, by R. L. Duffus. Alfred A. Knopf, New York, Publishers. Price, \$4.

At the instance of the Carnegie Corporation of New York and as a part of its fine arts programme, the author of this book undertook a pilgrimage to ascertain whether there was or not real indication of an awakening of art interest which might reasonably lead to an aesthetic revival in America. What he discovered and the conclusions to which he came are set forth in this volume. The tale is an interesting one—the more so perhaps as the traveler was a layman without technical training but with a lively interest both in art and education. For, after all, art is not for the artist; it is a medium of communication to be considered, as Mr. Duffus himself says, successful only to the extent that it communicates. Mr. Duffus did not attempt to make an estimate of merit, but rather directed his inquiry toward ascertaining the present relation of art to contemporary American life.

More than twenty years ago the Honorable Elihu Root, in an address before the American Institute of Architects, said: "The people of America are beginning to see that it is not necessary to be commonplace in order to have common sense. The people of America are no longer content that the multimillionaire in his palace, the great railroad corporation in its monumental station, the great banks and insurance companies, and trust companies in their massive business buildings, shall be the sole inheritors of the beauty and the arts which our fathers loved . . . The art of our fathers, the art of our private citizens, is to be the art of our people and of our whole people."

Apparently, from what Mr. Duffus tells us, this prophecy is being fulfilled. Not only have our colleges since the war awakened to the place of art in cultural education, but the registration for courses on art has greatly increased. There is also marked increase in the attendance at professional art schools and schools of design. There is an awakening here and there to be noted on the part of communities concerning the place of art in every-day life. The museums have been dusted off and are performing a useful function in educating the public in the

enjoyment of beauty. The dramatic arts have seemingly gripped, as not heretofore, the immigration of the layman and thus come into more universal practise. The outlook is encouraging, but not altogether so, for apparently, from Mr. Duffus' statements, art today in America is taking on to some extent the characteristics of the crowd—the noisy crowd—and hence is becoming more human but at the same time more of the earth earthy. In his introduction he says, "The artist of late has begun to play a new rôle. He paints pictures with his own blood and sweat. He has more than a touch of the Whitmanesque about him. Or he tries another tack. He drops handicraft, jumps into the current of the age, and hails the machine as his brother." And he adds, "This means—we cannot in this generation escape it—an art which goes with the prevailing economic and technical drift. Just as the medieval artist served the church, the modern artist must serve the machines."

Yet Mr. Duffus does not seem to think the outlook discouraging, for in his conclusion he says: "The American public is not artistically sophisticated; indeed, it is inclined to resent sophistication in that field. But properly appealed to—and that means, to start with, not too arrogantly—it reveals itself, in such samples as we have dipped up out of the mass, hungry for beauty, eager to have a hand in a creative enterprise, wistful for a significance so far lacking in the national life." He believes that the public will find art a logical escape from the present-day prevalent boredom, for "Art itself," he says, "can be the greatest adventure." "It will be seen that what is meant by art in this sense is not mere recreation, not decoration, nor a refinement of life, not an escape from life, but a whole-hearted, wide-armed, exultant acceptance of life." It is art of this order that Mr. Duffus prophesies will spring at no far distant date from our American soil.

The story is well told and the deductions by the author interestingly set forth and in a style serious and at the same time lively and engaging. The chapter on "Norton and Harvard" is one that every college student should be compelled to "read, mark, learn and inwardly digest," and subsequent chapters might well be respectfully brought to the attention of college presidents. Such

a book is timely and significant and should have wide reading.

BEYOND ARCHITECTURE, by A. Kingsley Porter. Marshall Jones Company, Boston, Publishers. Price \$1.50.

This is the second edition of a book published a decade ago, since which time much water has flowed under the bridges—so much that a good part of the author's heresies have become orthodox, and therefore are left out. In the place thereof he has introduced two other essays—one entitled "Stars and Telescopes," the other "Parva Componere Magnis." The former was written originally in French to be delivered as a lecture at the Sorbonne in 1923. It is delightful writing—thought-provoking, entertaining, deeply significant.

The first essay, as of yore, is "Against Roman Architecture"—not because it is Roman, but because it is a copy of the Greek, and no copy can embody the spirit of the original. The second has to do with the danger of quantitative instruction in art by means of which "unimaginable quantities of paper are spoiled by people full of the best intentions for creating beauty but capable only of bringing the ugly into the world"—too much criticism, too little understanding. The third is against the dominance of the herd instinct and over-organization. An excellent little book to keep by one and to re-read from time to time.

THE CHRISTOPHER COLUMBUS MEMORIAL LIGHTHOUSE COMPETITION, prepared by Albert Kelsey, F. A. I. A., Technical Adviser, and issued by the Pan-American Union.

It is not usual to review programmes of architectural competitions in these columns, but in this instance the programme of a world memorial has taken on not only international importance but artistic and literary significance, and the result is a volume beautifully printed and in content unique.

Albert Kelsey, the architect (in partnership with Paul Cret) of the Pan-American Union, one of the most beautiful buildings in Washington, who was technical adviser to the committee in charge of this Columbus Memorial Competition, has seen fit to provide competitors with descriptive material of Santo Domingo in order that they

might have a better understanding of the background and environment in which the proposed monument will take its place. This he has done in a series of eleven short essays giving his own first impressions from different viewpoints of the Dominican Republic, its history, its romance and its spirit.

Architecturally Mr. Kelsey's work is picturesque. His writing has this same characteristic and is invariably colorful. The programme for the competition, furthermore, in this instance, calls for something unstereotyped, original, and makes as an essential universal, spiritual significance.

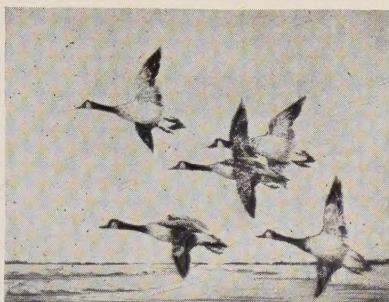
EDUCATION THROUGH PICTURES, by Royal B. Farnum. Published by The Art Extension Society, 65 East 56th Street, New York City. Price, \$60.

No one is better qualified to furnish practical aid to teachers of art in the public schools than Royal Bailey Farnum, State Director of Art Education for Massachusetts, Principal of the Massachusetts School of Art and President of the Federated Council on Art Education, who has provided in this booklet many suggestions of the utmost practicability. He has listed ten paintings for each of the grades through junior high school and an extra list of ten masterpieces of sculpture. Various methods of teaching appreciation of art are described, followed by brief analyses of the listed works with thumbnail biographies of their creators. Unlike certain modern instructors, who, in their zeal to get away from the purely sentimental approach to paintings, have erred as greatly by insisting upon an unrelieved aesthetic approach, Mr. Farnum combines both viewpoints and thus provides a maximum of interest and information. This guide book is produced by the print publishers whose miniature reproductions in colors it is designed to accompany.

HOW TO LETTER, by Maxwell L. Heller. Bridgman, Publishers, Pelham, N. Y. Price, \$1.00.

Lettering is essentially an art. This is an elementary work the purpose of which is to arouse interest in good lettering and to show how it is done.





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# IN THE NEW YORK GALLERIES—DECEMBER

With the approaching holiday season, the galleries are filled with interesting exhibitions.

The *Weyhe Galleries* will show, from the first of the month until December 15th, water colors and lithographs by Mabel Dwight, also bronzes by Renée Sintenis, as well as miscellaneous holiday gifts.

From December 1st until the 20th the *Reinhardt Galleries*, 730 Fifth Avenue, will have an exhibit of contemporary French paintings.

At the *Metropolitan Museum of Art*, the special exhibitions include the following: *Color prints for School and Home Decoration* will be shown until December 15th. Also works of the Goya can still be seen during December, and Japanese prints and No (robes) loaned by Mr. Louis C. V. Ledoux, from December 10th to the 31st.

The *Milch Galleries*, 108 West 57th Street, are planning first an exhibition of Still Life paintings by *Ruth Payne Burgess*. Then an exhibition arranged especially for the holiday season; to include Fire Screens by *Hunt Diederich*, small sculpture by *Heinz Warneke*, *Harriet Frishmuth* and *Edith Parsons*, new etchings by *Childe Hassam* and *Anton Schutz*, water colors by *Lewis Wolschonok*, and wood block prints in color, by *Gustave Baumann*.

The *Keppel Galleries*, 16 East 57th Street, will show aquatints printed in color, from the French and English schools.

The *Durand-Ruel Galleries*, 12 East 57th Street, will have an exhibition from December 8th to 21st of portraits, chiefly by *Ellen Emmet Rand*.

The wonderful collection of *French paintings*, which have been shown at the *Knoedler Galleries*, 14 East 57th Street, through November, will remain on view until December 12th.

At the *Dudensing Galleries*, 5 East 57th Street, from December 1st to the 18th there will be water colors by *Herman Trunk*. From December 17th to January 6th there will be paintings by artists known as "*Our Group*," represented by *Buk*, *Nura*, *Trunk*, *Schulhoff*, *Graham* and *Mangravite*.

The *Babcock Galleries*, 5 East 57th Street, will have on exhibition pastels by *Robert Brackman*, and selected paintings by American artists.

The *Montross Galleries*, 26 East 56th Street, will show paintings by American artists and pottery by *H. Varnum Poor*.

From December 8th to the 22nd, at the *Ferargil Galleries*, 37 East 57th Street, there may be seen sculpture by *Wheeler Williams*, and paintings by *Mortimer J. Fox*, as well as water colors, etchings, lithographs and small bronzes by various artists.

The *Rehn Galleries*, 693 Fifth Avenue, will exhibit paintings and water colors by *R. Hallowell*, from December 10th to the 29th.

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# HOWARD YOUNG GALLERIES

## IMPORTANT PAINTINGS OLD AND MODERN

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35 OLD BOND STREET

*The Macbeth Galleries, 15 East 57th Street, are showing, until December 10th, portraits by Ernest Ipsen; then from December 11th to the 24th, water colors by Anthony Dyer, and drawings and portrait heads by Miss Nancy Dyer.*

During the month of December there may be seen at the Galleries of *P. Jackson Higgs* a carefully selected group of paintings by old Italian, Dutch, Flemish, and English Masters.

At the *Anderson Galleries, 59th Street and Park Avenue*, the following exhibitions are planned: Until December 8th an exhibition of paintings by *Jessie Lasky, William Yarrow, Reba Jackman*; from December 10th to the 22nd paintings by *Major A. Radclyffe Dugmore*, including animal paintings, etc., paintings of toys by *Harry Beekman*, portraits by *Frank B. Salisbury* and portraits of dogs by *Matilda Browne*. There are interesting sales planned for the afternoons of December 1st, 3rd, 4th, 5th, 6th, 7th, 8th, 13th, 14th, 15th, 19th and 20th.

*The Jonas Art Galleries, 9 East 56th Street*, will have on exhibition from December 1st to December 10th, a collection of 50 paintings by *Ivan Choultsse*, Court painter to the Czar of Russia, whose work is to be shown for the first time in this country. Choultsse is regarded by some to be one of the greatest present-day landscape painters.

*The Wildenstein Galleries, 634 Fifth Avenue*, will continue showing *Mr. C. T. Loo's* collection of antique Chinese ceramics.

From December 13th to December 15th *The Howard Young Galleries, 634 Fifth Avenue*, will exhibit portraits by *Louis Betts*.

At the *Art Center, 65 East 65th Street*, from December 1st to the 15th there will be an exhibit of paintings by *Edgar Baxter* and *Karl Glouckner*. Artistic greeting cards may be seen and purchased here, from the 1st of December to the 24th, shown by the Art Alliance of America. There will also be photographs by *Mrs. Henry Wise Wood*, and paintings by *Elinor Craighill*.

From December 1st to the 15th there will be *Fifty Prints of the Year*, exhibited by the American Institute of Graphic Art, also a group exhibition of work submitted to the Opportunity gallery at the Art Center.

At the *Kraushaar Galleries, 680 Fifth Avenue*, there will be paintings and water colors by *A. Walkowitz* from December 3rd to the 15th. From December 17th to the 31st they will show water colors by American artists.

*The Grand Central Galleries, 15 Vanderbilt Avenue*, will continue, until December 8th, their exhibition of members' prize exhibits. From December 15th until the end of the month there will be an exhibition of the sculpture of *Malvina Hoffman*. This will include her latest work, some done in Africa and Italy, which has not been shown here before. From December 11th to December 22nd there will be an exhibition of twelve large religious paintings by *Dean Cornwall*.

Please mention AMERICAN MAGAZINE OF ART when writing to Howard Young Galleries









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